VOL. XXIII, NO. 4. JULY, 1899. PRICE, 20 CENTS

The Inland Printer



THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U. S. A.

Use

Weston's Ledger Paper

MILLS AT
DALTON, MASS.

Our Selling Agents in Chicago are
BRADNER SMITH & CO.

BYRON WESTON CO., Dalton, Mass.

LOUIS SIEGBERT & BRO.

121-123 Greene Street
NEW YORK

TRADE MARK

MANUFACTURERS OF

Book Cloth

The following patterns, C, L, H, FL, D, T, S, are carried in stock in both 36 and 38 inch widths.

Art Buckrams
Art Linens
Yankee Vellums
Mystic Hollands

NAPOLEON
VICTORIA
ALEXANDER
} BOOK DUCKS

SUPERS
and specialties in
COTTON
GOODS

We wish to call attention of the trade to the fact that we are **MANUFACTURERS,** not **JOBBERS,** and the **PIONEERS OF LOW PRICES.** Samples and prices cheerfully submitted.



RIGHT NOW

SOLICIT

Calendar Orders...

With our line of samples you can meet competition.

You cannot afford to let outside parties secure the Calendar trade of your town.

We have a superb line for

1900

WRITE FOR SAMPLES, TERMS AND SUGGESTIONS

J. W. BUTLER PAPER COMPANY

212 to 218 MONROE STREET • • • • • • • • CHICAGO

PLAIN TALKS BY THE MANAGER. IX. "4 *vs.* 6"

I might fill this space with technicalities.

I might go down to the bottom of the matter and tell you just why and how the CENTURY press can do what I claim it can.

But that would be rather dull, dry reading.

I prefer to leave such matters of detail until I get you interested enough to write to me.

I prefer to use this space in talking of the business end of the question.

Just at present, the way the CENTURY is made or what it's made of is of no concern to you.

What will it do? is the question you are interested in.

This is what it will do:

It will bring you in as much clean, cold profit as three ordinary presses. This is the way it does it:

Of every four impressions made by the ordinary cylinder, three are for expenses. The fourth is your profit.

While the ordinary cylinder makes those four impressions, the CENTURY makes six.

That's three for expenses and three for your profit.

Three is three times as much as one.

It's for you to say whether you prefer three dollars profit or one dollar profit.

These are facts, not theories. The CENTURY can do what I say it can. It is doing it today, in more than 200 print shops.

Floor space costs you just as much, whether it is occupied by junk or a CENTURY press.

It costs you just as much for the power to run a back number as it would to run a CENTURY.

It costs as much for a pressman and feeder to tend an old thrashing machine of a press as it would for a CENTURY.

All the difference is in the profits.

And that difference is the broad gap which lies between three and one!

There is another very unpleasant fact for you to consider.

It is this: You may be perfectly satisfied to "get along" with your little figure 1 profit, but your competitors won't.

The moment they put in CENTURY presses your profit will disappear altogether.

Your business will be gone.

Four impressions can't compete with six.

In order to put you to sleep, all the man with CENTURYS will have to do is to cut off some of the big profit he would make at *your* prices.

The minute he does that, he goes below your actual cost of production.

He can make, at that cut price, more profit than you could have made at your usual price.

He gets the business. You get left.

After he gives you a few solar-plexus thumps of this kind, the cobwebs will begin to form over your establishment.

Then you'll go around with a long face and swear that the printing business has gone to the devil!

The printing business is all right.

There's plenty of money in it.

But the money is for the up-to-date printer with the modern equipment.

The man with CENTURY presses can keep them humming every hour of every working day.

No matter how hungry his competitors may be for work, no matter how their presses yawn, they can't get the business.

They can't get it for the very good reason that even an idle press is better than a money-losing press.

These things are as simple as A, B, C.

And as easy of proof as that 2 and 2 make 4.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
5 Bridewell Place, E. C., LONDON. 73 St. James Street, MONTREAL.

WHAT "SCOOP" MEANS.

Scoop (7): The act of publishing a piece of news reputed valuable in advance of rival journals; a beat.—*The Standard Dictionary.*

Scoop is the biggest word in the whole vocabulary of the newspaper office.

The newspaper without competitors can loaf along and take its time.

But the newspaper with an esteemed contemporary or two in the same town has to hustle or be satisfied with the tail end of the procession.

It's pretty poor picking back there. All the money, all the prestige and all the fame are up at the band-wagon end of the procession.

The newspaper that always gets all the news on the street first is the newspaper that lives and waxes fat and prosperous.

The others are candidates for the newspaper graveyard.

You may have the brightest editors in the State and the sharpest-nosed reportorial staff money can hire, but if your press is a back number your paper is a back number.

The MULTIPRESS prints 4, 6 or 8 paged papers at the rate of 5,000 to 6,000 an hour.

It is a web press, printing directly from flat forms of type.

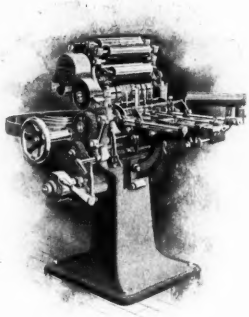
It prints, pastes, folds, cuts off and delivers completed papers identical in appearance with the finest examples of metropolitan journals

It is the simplest, most perfect, most durable press on the market.

Ask us for particulars.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
73 St. James Street, MONTREAL. 5 Bridewell Place, E. C., LONDON.



FRONT VIEW



REAR VIEW



WITH HAND SHEET FEED

NEWARK in the East and Omaha in the West are the largest places in the United States without Harris Presses. They are scattered all over the country. There are three in Texas. The Pacific Coast has three. Canada has five. We haven't been in the business very long, but the printers have found us out. The use of the Harris Press is by no means confined to large towns; we have presses at Saginaw, Mich.; at Sioux City, Iowa; at Roanoke, Va.; Wilkesbarre, Pa.; at Rockville, Conn., and at other small places. Most of these presses are on a general line of work in general offices, and making a lot of money for the owner. For full particulars, address

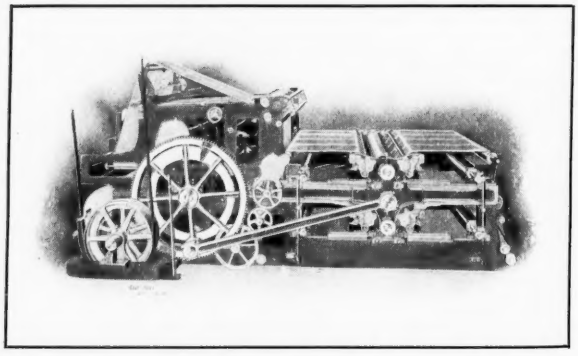
THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO, U. S. A.

New York Office..... Room 1203 Havemeyer Building
Chicago Office....Room 35 Commerce Bldg., 14-16 Pacific Ave.

Do you know about our AUTOMATIC BAG PRESSES?

THE DUPLEX



FLAT-BED PERFECTING PRESS

WHAT THE USERS CALL IT:

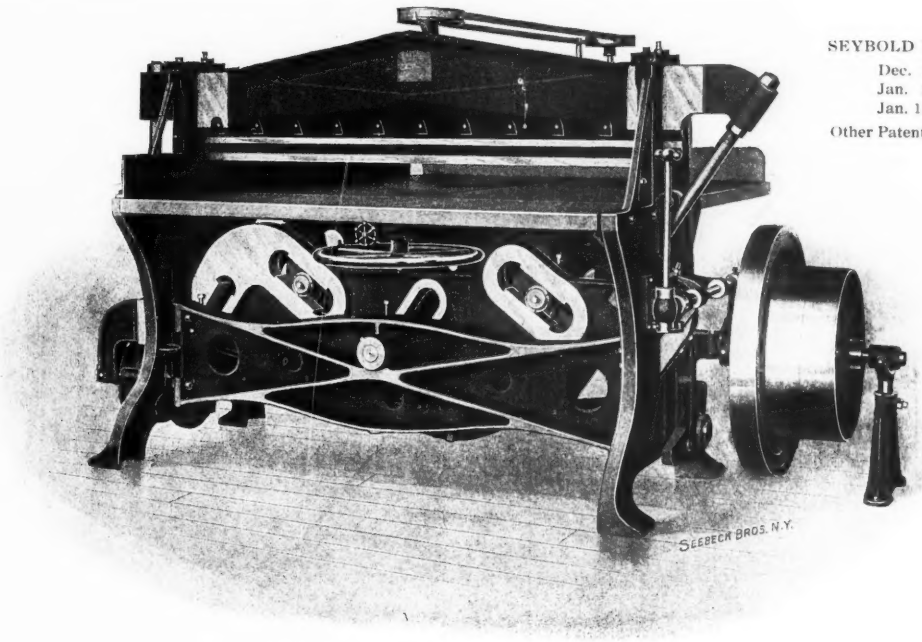
"**A Labor-Saving Machine.**"—*Atlantic City (N. J.) Press.*
"**A Mechanical Wonder.**"—*Davenport (Ia.) Leader.*
"**The Wonder of the Century.**"—*Paterson (N. J.) Press.*
"**A Machine of Great Value.**"—*Journal of Com. and Com'l Bulletin (N Y.).*
"**It is Beyond All Comparison.**"—*Canton (Ohio) Repository.*
"**The Greatest Press.**"—*Duluth (Minn.) Evening Herald.*
"**The Most Economical Press.**"—*Cedar Rapids (Ia.) Gazette.*
"**A Beautiful Piece of Mechanism.**"—*York (Pa.) Gazette.*
"**The Best in the Market.**"—*Cortland (N. Y.) Standard.*
"**A Beauty.**"—*Elgin (Ill.) News.*
"**A Great Machine.**"—*St. Johns (N. F.) Herald.*
"**An Unrivaled Machine.**"—*Anderson (Ind.) Herald.*
"**A Great Time-Saver.**"—*Davenport (Ia.) Times.*
"**A Mechanical Marvel.**"—*Newport News (Va.) Press.*
"**A Marvelous Machine.**"—*Zanesville (Ohio) Times-Recorder.*
"**A Wonder of Ingenuity.**"—*Greensburg (Pa.) Press.*
"**A Moving Thing of Beauty.**"—*Taunton (Mass.) Herald.*
"**A Complete Perfecting Machine.**"—*Raleigh (N. C.) News and Observer.*
"**The Ne Plus Ultra of Machinists' Art.**"—*Niagara Falls (N.Y.) Gazette.*
"**A Big Promoter of Circulation.**"—*Woodstock (Ont.) Sentinel-Review.*
"**A Marvel of Strength, Beauty and Speed.**"—*Watertown (N.Y.) Standard.*
"**An Economical Piece of Machinery.**"—*Kalamazoo (Mich.) Telegraph.*
"**A Mastodon of Power.**"—*Saginaw (Mich.) News.*
"**An Ideal Machine.**"—*Johannesburg (S. Africa) Star.*
"**A God-Send and Money-Maker.**"—*Altoona (Pa.) Mirror.*
"**Satisfactory in Every Particular.**"—*Zanesville (Ohio) Courier.*
"**The Best Machine on the Market.**"—*Jackson (Mich.) Citizen.*
"**A Wonderful Mechanical Achievement.**"—*South Bend (Ind.) Times.*
"**The Finest Perfecting Press.**"—*Kalamazoo (Mich.) News.*
"**The Best to be Found.**"—*Joliet (Ill.) Republican.*
"**Beautiful and Durable.**"—*Philadelphia (Pa.) Sonntags-Journal.*
"**A Marvel of Simplicity and Speed.**"—*Halifax (N. S.) Herald.*
"**A Marvel of Mechanical Skill.**"—*Scarborough (Eng.) Post.*
"**The Latest Triumph.**"—*Springfield (Ohio) Sun.*
"**The Most Up-To-Date Press.**"—*Portsmouth (N. H.) Chronicle.*
"**The Most Perfect Machine.**"—*Columbia (S. C.) State.*
"**The Most Modern Machine Made.**"—*Davenport (Ia.) Democrat.*
"**A Wonderful Machine.**"—*Portsmouth (N. H.) Times.*
"**A Mechanical Triumph.**"—*Nyack (N. Y.) Star.*
"**A Great Money-Saver.**"—*New Jersey Freie Zeitung (Newark).*
"**The Very Thing.**"—*Hamilton (Ohio) Democrat.*
"**A Wonderful Arrangement of Machinery.**"—*Phoenix (Ariz.) Republican.*
"**It Stands Without a Peer.**"—*Kingston (Ont.) Whig.*
"**In Every Way Satisfactory.**"—*Cape Town (S. Africa) Argus.*
"**A Marvel of Strength and Solidity.**"—*Mansfield (Ohio) News.*
"**A Modern Press.**"—*Manchester (N. H.) Mirror.*
"**A Splendid Triumph of Inventive Genius.**"—*Lexington (Ky.) Leader.*
"**Marvelous Result of Thought and Skill.**"—*Batavia (N. Y.) News.*
"**A Model Press.**"—*Sandusky (Ohio) Register.*
"**The Great Triumph of Man's Brain.**"—*Galesburg (Ill.) Rep.-Register.*
"**The Very Best.**"—*Trenton (N. J.) Times.*
"**A Most Wonderful Achievement.**"—*Rockford (Ill.) Republic.*
"**A Perfect Piece of Newspaper Mechanism.**"—*Quincy (Ill.) Herald.*
"**The Best Made.**"—*McKeesport (Pa.) Times.*
"**A Wonderful Piece of Mechanism.**"—*Leadville (Colo.) Herald-Democrat.*
"**A Remarkable Mechanical Achievement.**"—*Exeter (Eng.) Gazette.*
"**A Marvel of Mechanical Beauty.**"—*Butte City (Mont.) Miner.*
"**The Wonder.**"—*South Norwalk (Conn.) Sentinel.*
"**The Finest Machine of the Age.**"—*Cumberland (Md.) Times.*
"**A Triumph of the Human Brain.**"—*Bridgeton (N. J.) News.*
"**Simple, yet Wonderful.**"—*Washington (Pa.) Reporter.*
"**A Magnificent Piece of Mechanism.**"—*Hornellsville (N. Y.) Tribune.*
"**A Triumph.**"—*Charlotte (N. C.) Observer.*
"**Extremely Simple in Action.**"—*Newport (R. I.) News.*
"**No Equal in the Market.**"—*Norristown (Pa.) Register.*
"**A Thing of Beauty.**"—*Lancaster (Pa.) Examiner.*
"**It Seems Almost Human.**"—*Hamilton (Ohio) News.*
"**A Marvel of Mechanism.**"—*Evansville (Ind.) Journal.*
"**Acts Like a Human Being.**"—*Rock Island (Ill.) Argus.*
"**Is Without a Rival.**"—*Keene (N. H.) Sentinel.*

THE ABOVE ARE SAMPLES. THERE ARE OTHERS.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH.

Paper Well Clamped is Half Cut



SEYBOLD PATENT.
Dec. 1, '91
Jan. 2, '94
Jan. 11, '98
Other Patents pending.

74-INCH HOLYOKE CUTTER — Automatic Clamp.

The Holyoke Clamp

is no respecter of paper — tissue or tarboard fare alike. Once under, THERE IS NO SLIP. Add to this a speed of thirty cuts a minute, with no noise, and the result is a CUTTER of enormous power and capacity.

THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND FACTORY:

DAYTON, OHIO, U. S. A.

8 and 10 Reade Street, New York. 347 and 349 Dearborn St., Chicago.

Patentees and Builders of

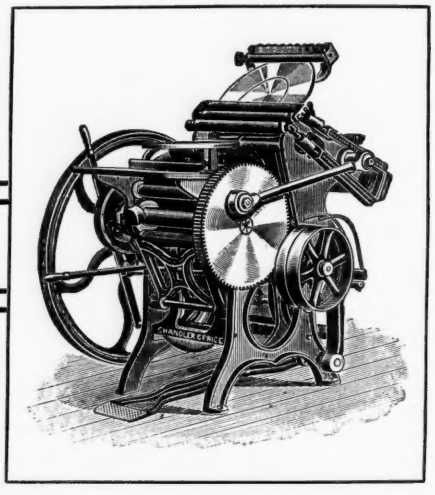
Machinery for Bookbinders, Printers, Lithographers, Paper-Box Makers, Etc.

CHANDLER & PRICE GORDON PRESS

THE GORDON OF ALL THE GORDONS

The Chandler & Price Press

IS heavier and stronger than any other Gordon press, but constructed upon scientific lines and principles that insure its running easily, quietly and as quickly as it is possible to feed, without racking or undue wear. The side arms and shaft are of forged steel, without seam or weld. The cam-roller is of hardened tool steel. The throw-off is instantaneous, positive and easy to operate, without springs, clamps or catches. The depressible grippers cannot get beneath the rollers. The chase clamp is positive and instantaneous. The distribution is unequaled. The horizontal platen, with long rest, insures speed and ease in feeding. In short, the Chandler & Price press is the standard of excellence in Gordon presses. That it is the cheapest in the long run is proved by the thousands in successful use for many years. None genuine without the name Chandler & Price cast upon the rocker.



1,800 MADE AND SOLD EACH YEAR

AND THE DEMAND CONSTANTLY INCREASING.

THE POPULARITY OF THE C. & P. GORDON PRESSES is simply phenomenal, and is exceedingly gratifying to the makers of this remarkable printing press. At no time since the presses were first put on the market has the demand for them been so large as at the present time. The reason is obvious: They are simple in construction, honestly built, durable, light-running, speedy—in fact, made to please the printer, to earn money for him, and to last, with reasonable care, a lifetime.

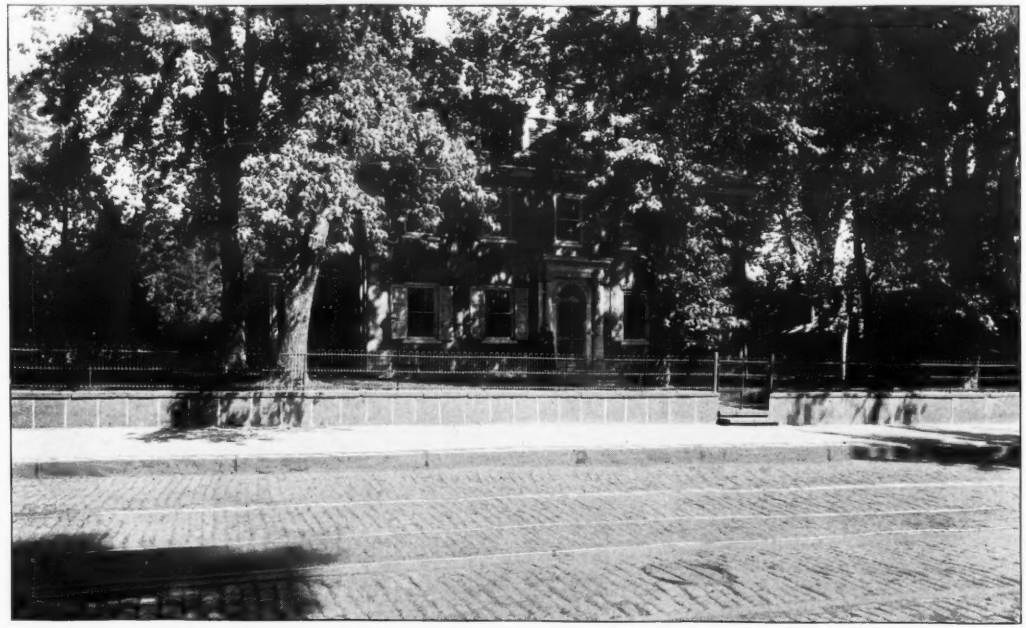
The ability to print any class of jobwork, print it well, and continue to print it well year after year without calls for repairs and loss in time and labor such as are necessary in a weak and defective press, has brought the Chandler & Price Press to the front, and made the demand for nearly two thousand machines per year a reality.

YOU CANNOT BUY A SECONDHAND C. & P. GORDON.

Manufactured by CHANDLER & PRICE, Cleveland, Ohio, U. S. A.

MAKERS ALSO OF THE C. & P. PAPER CUTTER AND OTHER PRINTING MACHINERY.

C. & P. GORDONS ARE SOLD BY DEALERS ONLY.



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY

KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel.

Ink and Matrimony.

A fine wedding doesn't make a happy marriage.

Nor does a magnificently-printed sample sheet assure you a satisfactory ink.

Just as the value of your matrimonial bargain is tested by the wear and tear of daily life, so the real trial of an ink comes when you are using it day in and day out on regular work. No time then for special treatment, double rollings, second impressions:—you have to get the work out. Unless you are richer than most printers you are not in business for your health alone.

Our ink is made for practical use. It works well, looks well, and dries well under ordinary conditions. It is a working-day friend for the pressman and the binder,—not a stylish visitor for the parlor.

We invite your attention to the following affidavit. It will show you that our samples are printed under ordinary conditions and on ordinary presses. They show the ink in its every-day clothes,—the way you can work it yourself.

And its every-day clothes are pretty respectable, aren't they?

Our regular customers think so.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the INLAND PRINTER during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press: that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

Philadelphia, ss:

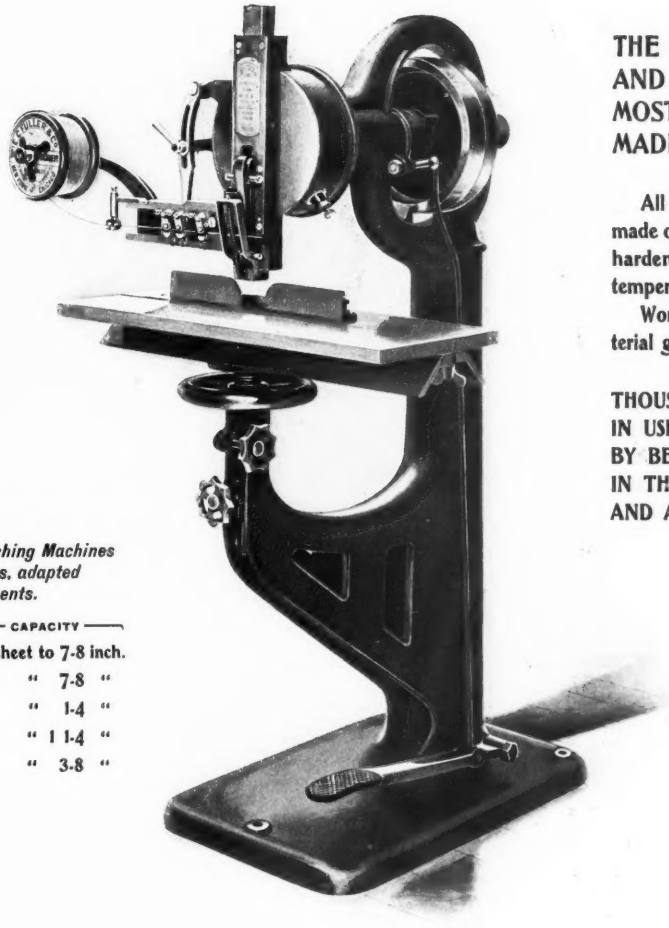
Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK, Notary Public.

The Universal Wire Stitching Machines.



THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

The Universal Wire Stitching Machines are built in five sizes, adapted to all requirements.

	CAPACITY
No. 1 (Double Head)	one sheet to 7-8 inch.
2	" " 7-8 "
3	" " 1-4 "
4	" " 1 1-4 "
5	" " 3-8 "

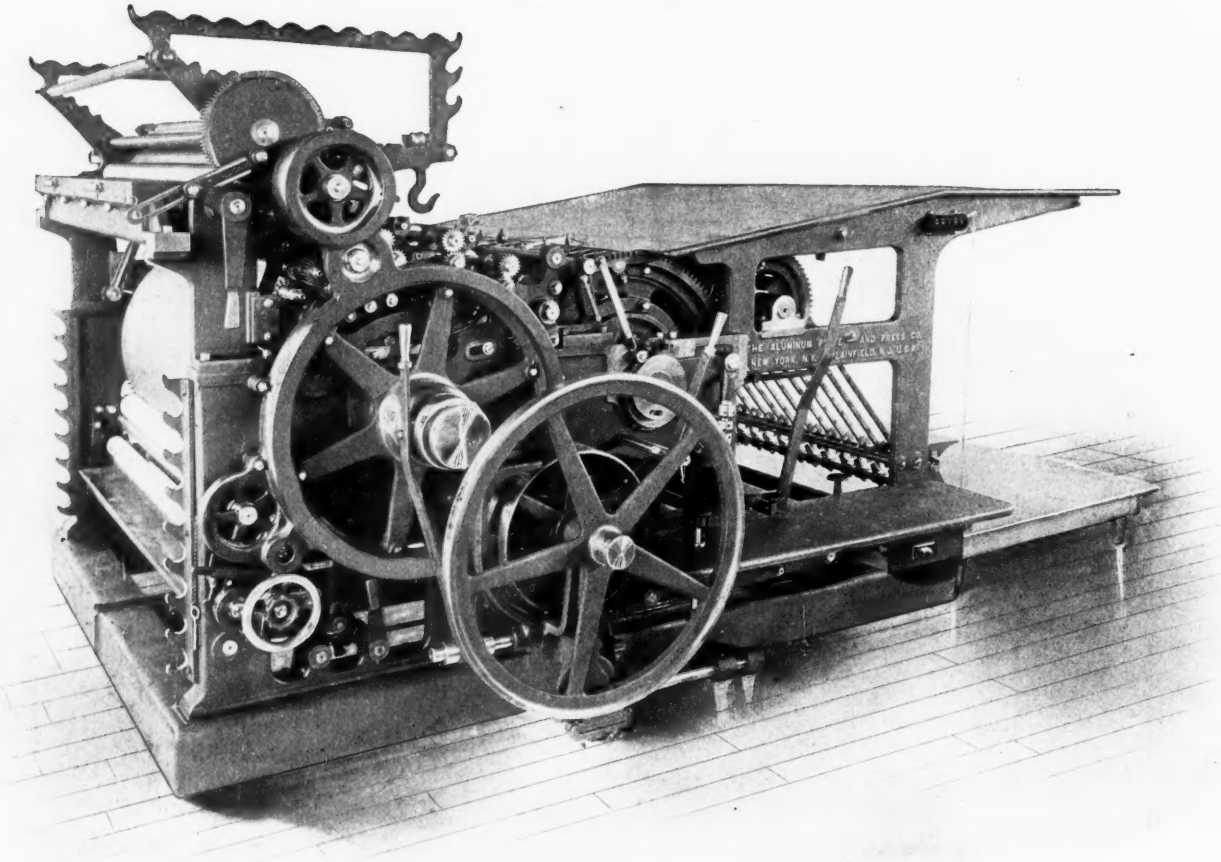
No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

E. C. FULLER & CO.

28 Reade Street,
NEW YORK.

Chicago Office,
279 Dearborn Street.

The Alumographic Rotary.



Built as Fine as a Watch.

It produces from Aluminum the highest grade of printing, such as has been done heretofore only from lithographic stone.

This press is now in operation in many of the leading lithographic shops in United States and Canada, and has proven a great success.

Evidence is shown of the satisfaction this press is giving by the duplicate orders constantly being received from firms who have had one or more of these presses in operation during the past year.

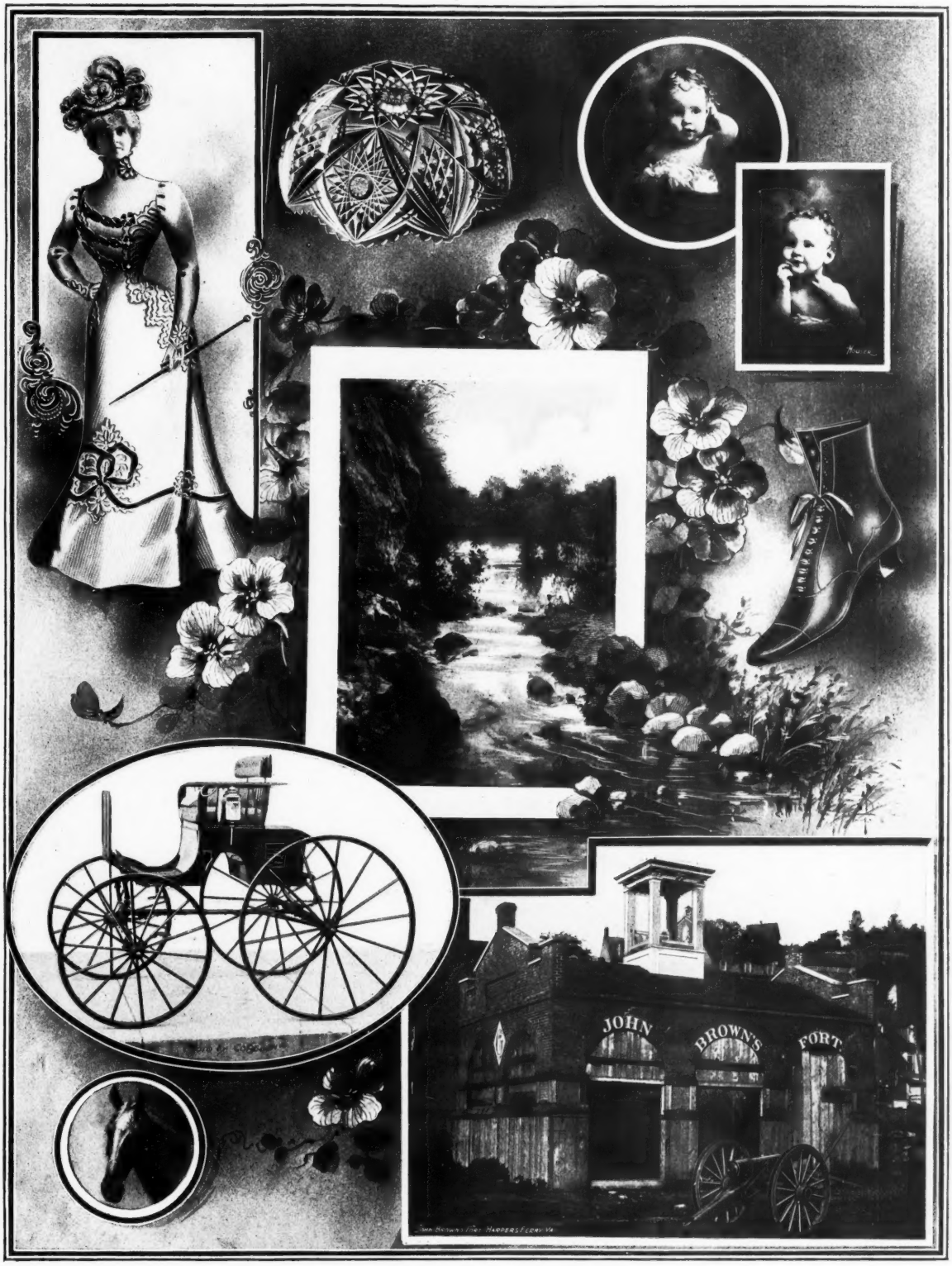
As we manufacture these presses from the raw material in *our own works*, we guarantee them in every detail and particular to produce the highest grade of lithographic work at a speed limited only by the ability of the feeder.

Manufactured by

The Aluminum Plate & Press Co.

At their Works at Plainfield, New Jersey.

New York Office, 87 Nassau Street.

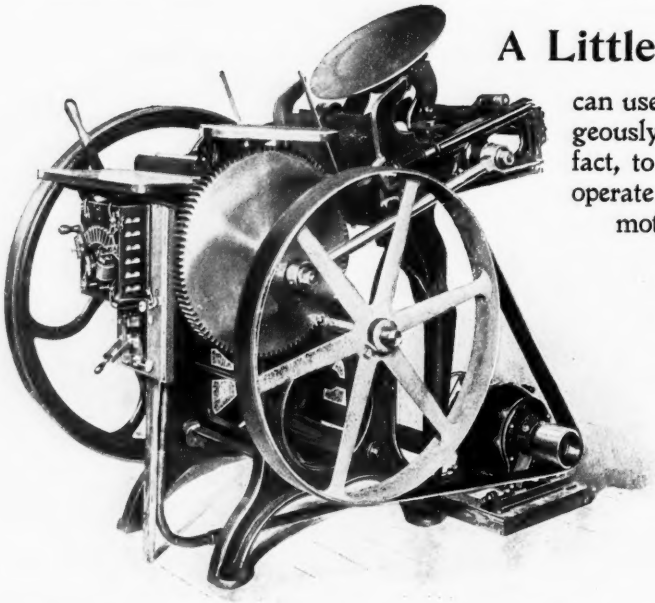


A. ZEESE & CO.

ENGRAVERS BY ALL PROCESSES

300-306 DEARBORN ST.
Telephone, Harrison 605.

CHICAGO.



One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.



The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steelclad and completely inclosed, making it dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.

Sprague Electric Company,

20 Broad St., New York.

ELECTRO-TINT ENGRAVING CO.

OFFICE AND WORKS: 1227-29 RACE ST.
PHILADELPHIA PENNA



ARTISTIC DESIGNERS, ILLUSTRATORS and ENGRAVERS by all methods.
THREE-COLOR PROCESS.
Send for Specimens and Estimates.

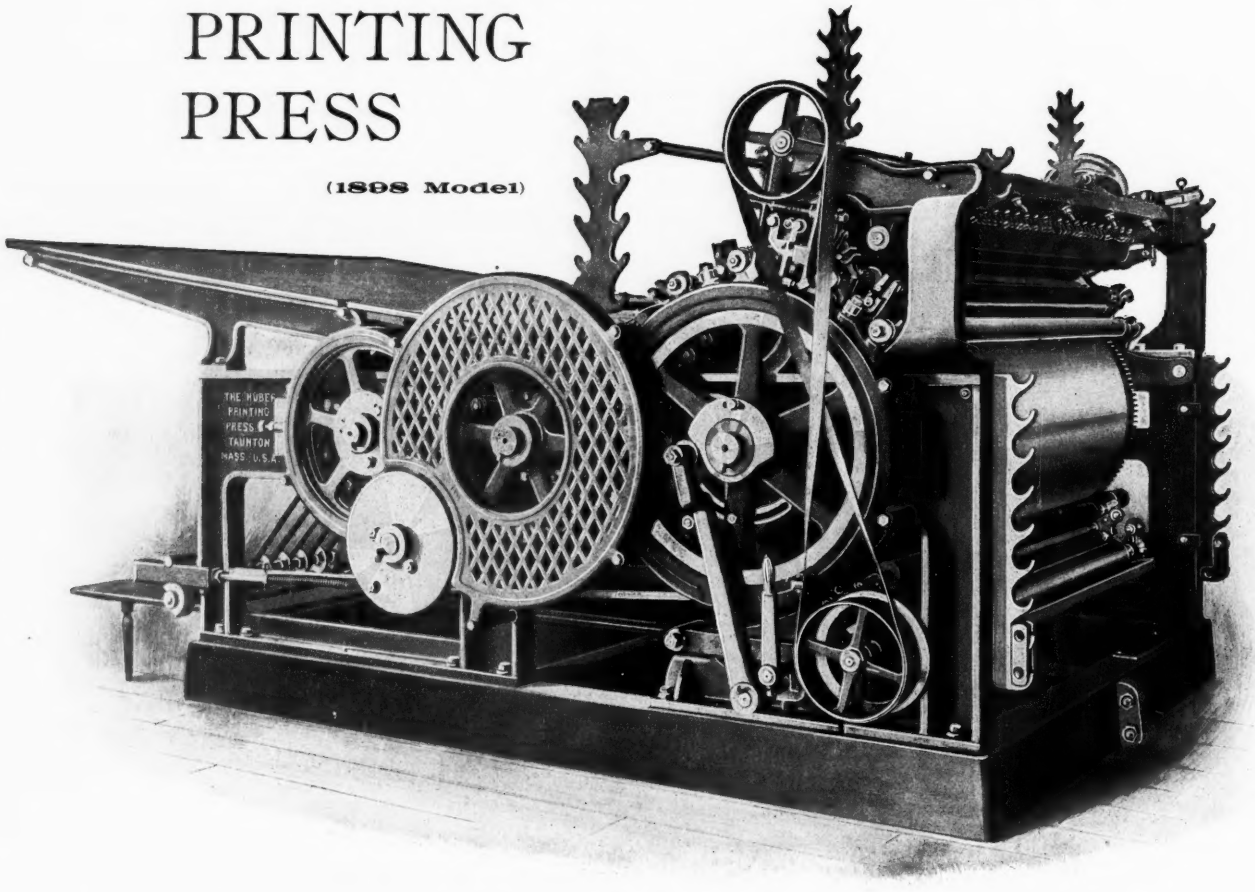
THE HUBER

ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR PRINTING FROM ALUMINUM

THE RESULT OF TEN YEARS' EXPERIENCE



An entirely new feature in Rotary Printing, the grippers closing gently on the sheet, which gives a perfect register without reducing the production.

SPEED, 1,500 TO 2,000 PER HOUR.

HARRIS & JONES,

102 WESTFIELD STREET,

PROVIDENCE, R. I.

Agents for the Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

Agents for France, Germany and England:
LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

Send for Catalogue giving cuts and full description of press.

A NEW Circular Folder

NO TAPES
NO ROLLERS
POSITIVE MOTION

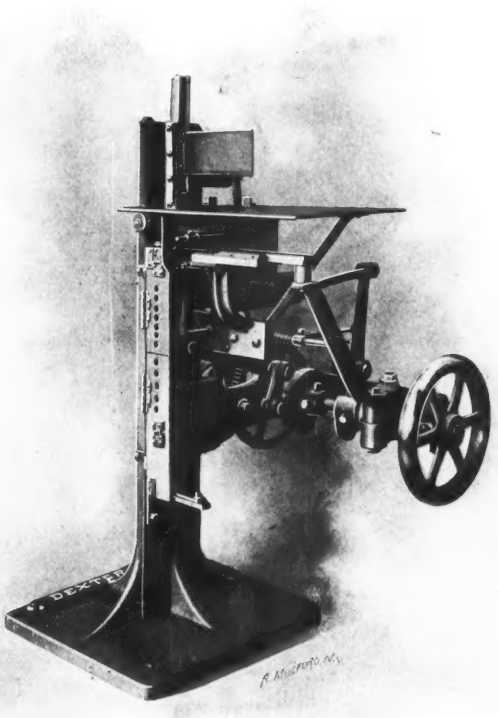
RAPID
COMPLETE
CHEAP

Write for full particulars.

DEXTER FOLDER CO.

PEARL RIVER, N. Y.
(One hour from New York City.)

NEW YORK—127 Duane Street.
CHICAGO—315 Dearborn Street.
BOSTON—149 Congress Street.
LONDON—46 Farringdon Street, E. C.



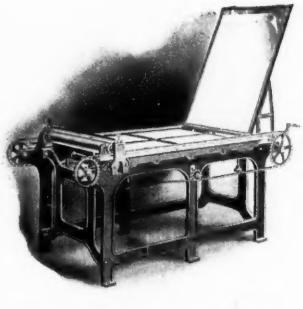
A GOOD REASON

CHALLENGE
MACHINERY
UP-TO-DATE

Secondhand Washington Hand Presses numerous? Yes! Why? Because the IDEAL HAND CYLINDER PRESS is such an improvement that all wise printers are exchanging.

To be up to date, to save your muscle, to save your temper and to increase your subscription list, you should order an IDEAL.

A boy or girl of fifteen can run one. Descriptive circular sent for the asking.



IDEAL HAND CYLINDER PRESS.
(PATENTED.)

FOR SALE BY
DEALERS ONLY.

Manufactured by THE CHALLENGE—MACHINERY CO., 2553 Leo Street, CHICAGO.

TANDARD LINE UNIT SET

Type, cast only in our establishment, is at present sold at a discount of 25 and 5 per cent for cash. No type produced by any reputable foundry can be purchased at a greater discount, and only material of the most inferior make is offered at a lower price. During the recent depression in business, when, in their efforts to exterminate one another, other foundries offered material at ruinous discounts, Standard Line type was never sold at a greater discount than 30 and 5 per cent. Our marvelous growth during this period was due to the fact that every printer who investigated the matter came to the conclusion that our product was, in comparison, worth far more than we asked for it. The enormous increase in the cost of production will necessitate a decrease in discounts as soon as our present stock of metals is exhausted. Order now, if you wish to take advantage of the low prices. You certainly cannot afford to purchase inferior type when the best costs no more.

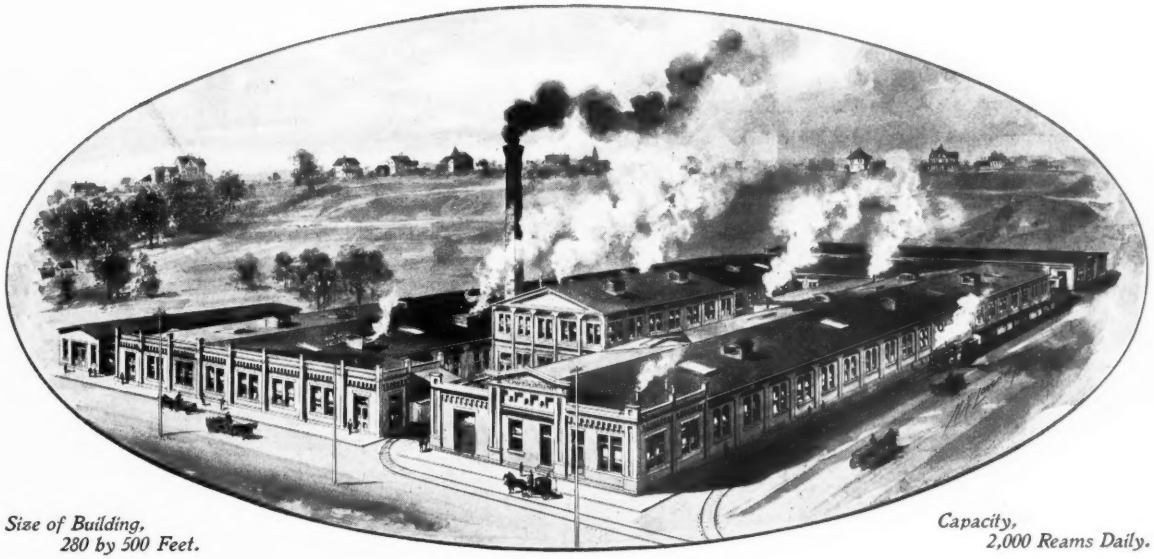
.....INLAND TYPE FOUNDRY.....

217-219 Pine Street, Saint Louis, U.S.A.

Lithograph Paper

WITH WHITE OR STRONG MANILA BACK.

COATED ONE OR BOTH SIDES.



Size of Building, 280 by 500 Feet.

Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING....

ENAMELED BOOK,	LITHOGRAPH PAPER,
COATED MANILA,	LABEL PAPER,
CARDBOARD,	SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.

Figures for Weekly Publishers

SHOWING THE WORK EASILY DONE ON A

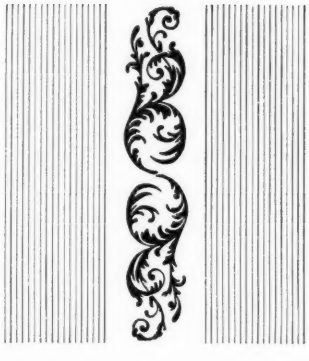
Simplex One-Man Type Setter.

One operator readily averages 3,000 ems per hour, doing all the work of setting, justifying and distributing.
Or, say, for eight hours' work, 25,000 ems per day,
making 150,000 ems per week.

This would be **42 Columns per Week** of ordinary 20-inch length, set in 8-point type, 13-ems measure. Many offices which set much less than that amount per week require three or four people to do it by hand.

How about YOUR Office, Mr. Publisher?

Even if you require much less than 150,000 ems per week, the use of a SIMPLEX would be very profitable, as one of your compositors could set up the paper and have part of his time left for other work.



The Simplex is so simple and easily comprehended that any ordinary compositor can readily operate it without expert assistance.

The Simplex is reasonable in price, economical in operation and is sold on such terms as to bring it within the profitable reach of the great majority of publishers.

The Simplex is already in use in many offices with very satisfactory results—shall we send you the addresses of those nearest you? It can be seen in operation in our New York or Chicago offices.

Write for descriptive catalogue and full particulars, sending us a copy of your paper.

The Unitype Company,

HERBERT L. BAKER, General Manager,

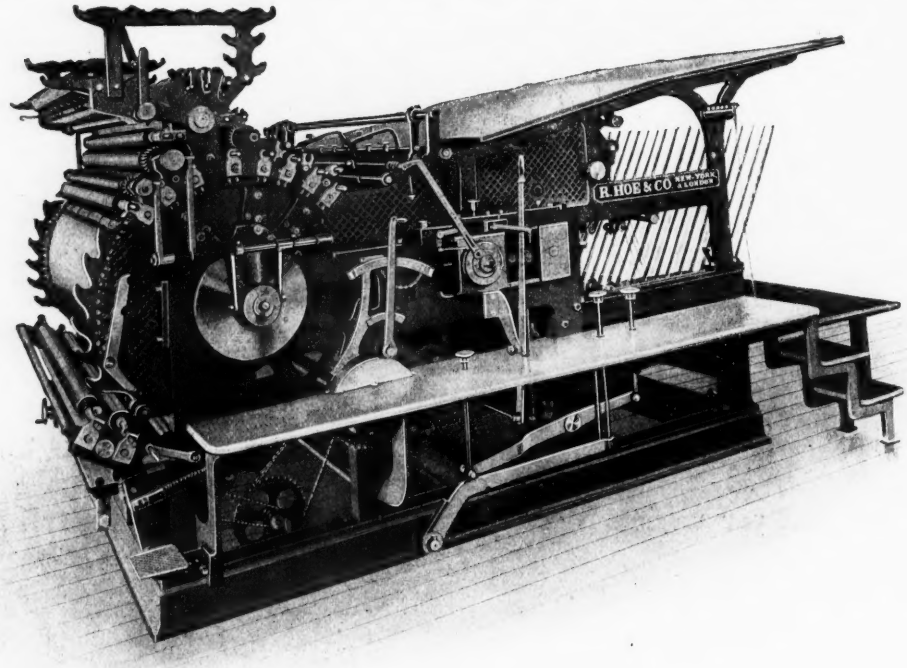
188 MONROE STREET,
CHICAGO.

150 NASSAU STREET,
NEW YORK.

4-2

R. HOE & CO'S IMPROVED ROTARY ALUMINOGRAPHIC PRESSES

UNEQUALED FOR DURABILITY, EFFICIENCY, SIMPLICITY AND ECONOMY OF OPERATION.



In designing and developing these machines, it has been our aim to have them occupy in the new field of Aluminum and Zincographic Printing the same high position of undisputed supremacy that has been maintained during so many years by our Lithographic Presses. Every detail of the design and construction has been worked out with the greatest care. The best, especially selected materials are used, and all parts made and fitted with the utmost accuracy.

Special attention has been devoted to conveniences to facilitate the work of the pressman and feeder. All gears have the teeth cut out of the solid metal.

THE IMPRESSION AND PLATE CYLINDERS are carefully balanced, and the surfaces ground absolutely true.

THE PLATE CLAMPS are superior to any others. They enable the plate to be put on in one-half the time required with other clamps, and hold it more securely.

THE WATER-MOTION ROLLERS can be adjusted and operated in the shortest possible time.

THE INKING MOTION secures the most even distribution and the greatest economy in the consumption of ink. The roller sockets are convenient and readily adjustable. The Inking and Distributing Rollers are easily accessible from both sides of the machine, enabling them to be set with nice adjustment.

In working up the color, the rollers can be automatically lifted to clear the printing plate, thus obviating waste of ink and loss of time cleaning superfluous ink from the plate.

The method of driving the vibrating rollers obviates any tendency to wear the design off the plate.

THE SHEET FEED MOTION prevents any creasing or buckling of the sheet, or liability of its being shifted.

THE REVERSING MOTION enables the feeder to reverse the press by means of a treadle, giving him complete control of the machine from his stand.

THE SPEED is limited only by the ability of the feeder.

A number of these presses are now running in the office of the Sackett & Wilhelms Lithographing & Printing Co., giving the best possible results, and we are making several more for them. They have also been ordered by the J. Ottmann Lithographing Co., American Lithographic Co., and many others.

Also, MANSFIELD ST., BOROUGH ROAD, LONDON, S. E., ENG.
192 DEVONSHIRE ST., BOSTON, MASS.
258 DEARBORN ST., CHICAGO, ILL.

R. HOE & CO. 504-520 GRAND ST. NEW YORK.


HIGHEST GRADE HALF-TONES
LOWEST PRICES
EVERY DESCRIPTION OF FINE PRINTING PLATES
Electric City Engraving Co.
507-515 WASHINGTON ST.,
BUFFALO, N.Y.

THE LINOTYPE

BOOK AND MAGAZINE PRINTERS ARE
NOW RAPIDLY ADOPTING THIS
METHOD OF COMPOSITION

Each machine sets

Ruby
Agate
Nonpareil
Minion
Bourgeois
Long Primer
Small Pica

Any measure to 30 ems pica.

COMPOSITION
7c. to 14c. per 1,000 Ems
MATRICES
$35 per font, any size
METAL
6c. to 7c. per pound
GAS 1,000 feet a week

No skilled machinist required.

Three hundred offices have one machine each.

One operator only.

One-quarter horse-power.

No rapid motions and no wearing parts.

OVER 7,000 IN DAILY USE!

AVERAGE MONTHLY SALES
60 MACHINES.

EACH MACHINE GUARANTEED TO PRODUCE
5,000 EMS PER HOUR.

MERGENTHALER **LINOTYPE COMPANY**
TRIBUNE BLDG., NEW YORK CITY

P. T. DODGE, President.

Do you sell Your products Abroad?

Perhaps you do not know the concern best equipped to handle your goods outside the United States and Canada.

FOR GREAT BRITAIN, COLONIES AND DEPENDENCIES, WE OWN THE SOLE RIGHTS FOR

The Miehle Co's . . .	"MIEHLE"
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The Duplex Co's .	"COX DUPLEX"

WE ARE ALSO SOLE SELLING AGENTS FOR

F. Wesel Mfg. Co., . . .	New York
Ault & Wiborg, ...	Cincinnati
Latham Machinery Co., . . .	Chicago
Challenge Machinery Co., . .	"
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LOOK! We have Branches at Paris, Amsterdam, Stockholm, Berlin, Milan, Madrid; Sydney, Melbourne, Adelaide, Wellington (Australasia), Cape Town (S.A.), and Calcutta (India).

Exhibition Rooms New six-story and basement corner building in the heart of the printing district. Fitted throughout for the purpose of showing to advantage our goods to the printing and kindred trades. All machines run by electric motor power. Floor space 14,500 square feet.

Erecting and Repairs A thoroughly equipped repair shop, a staff of seven skilled American machinists and a corps of competent fitters, place us in a position to give satisfaction to our customers.

Our Object To supply everything connected with the printing trade, to handle the best and to hustle hustling American machinery outside of American territory. We desire to be up to date. If you are not represented abroad, and desire to be, we should be pleased to hear from you.

THE PRINTING MACHINERY CO., Ltd.

(Formerly CONDOR AGENCY, LTD.)

Capital, $1,250,000.00.

TUDOR AND JOHN CARPENTER STS. (Show Rooms and Offices),
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LONDON, E. C., ENGLAND.

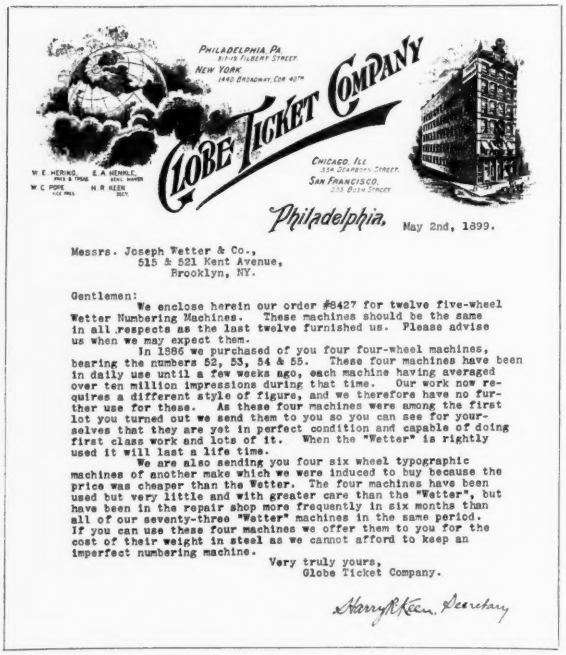


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GLOBE TICKET COMPANY

W. E. HERING PRES. & TREAS. E. A. HENKLE SEC'Y. MANAGER W. C. POPE VICE PRES. H. R. KEEN SEC'Y.

Philadelphia, May 2nd, 1899.

Messrs. Joseph Wetter & Co.,
515 & 521 Kent Avenue,
Brooklyn, NY.

Gentlemen:

We enclose herein our order #6427 for twelve five-wheel Wetter Numbering Machines. These machines should be the same in all respects as the last twelve furnished us. Please advise us when we may expect them.

In 1886 we purchased of you four four-wheel machines, bearing the numbers 52, 53, 54 & 55. These four machines have been in daily use until a few weeks ago, each machine having averaged over ten million impressions during that time. Our work now requires a different style of figure, and we therefore have no further use for these. As these four machines were among the first lot you turned out we send them to you so you can see for yourselves that they are yet in perfect condition and capable of doing first class work and lots of it. When the "Wetter" is rightly used it will last a life time.

We are also sending you four six wheel typographic machines of another make which we were induced to buy because the price was cheaper than the Wetter. The four machines have been used but very little and with greater care than the "Wetter", but have been in the repair shop more frequently in six months than all of our seventy-three "Wetter" machines in the same period. If you can use these four machines we offer them to you for the cost of their weight in steel as we cannot afford to keep an imperfect numbering machine.

Very truly yours,
Globe Ticket Company.

Harry R. Keen, Secretary

Is it possible for us to say anything that would strengthen the above from one of the leading firms in America?

JOSEPH WETTER & CO.,
515-521 Kent Ave., BROOKLYN, N. Y.

Investigate the Assortment,
Compare the Quality,
Consider the Prices
...OF...

STANDARD BLANK BOOKS



HONEST GOODS

FULL COUNT

FAIR PRICES

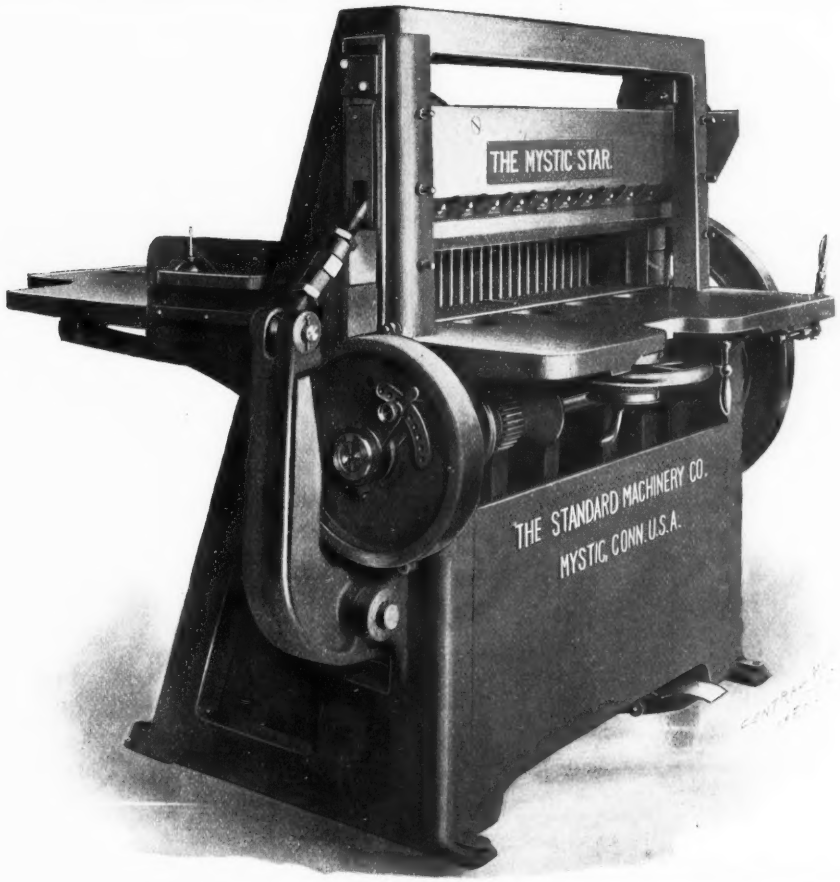
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"WESTLOCK"

as made by the Keith Paper Co., to put into many of our high-grade books, and, to the best of our knowledge, we have yet to hear any complaint. The makers guarantee the paper, so we can and do guarantee every book.

BOORUM & PEASE COMPANY,
MAKERS FOR THE TRADE ONLY,
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The Mystic Star Self-Clamping Paper Cutter



"The Up-to-Date Cutter"

AS strong and as perfect as it looks. Possesses special advantages over all other self-clamping cutters by reason of its greater strength, swiftness and accuracy. Will do any kind of work possible on the best hand-clamp cutter, the principle of the self-clamp being identical. Clamp comes to full clamping pressure before knife reaches stock. Patented back-gauge pushes cut stock forward into hand of operator, pockets in the table admitting fingers to grasp stock—never necessary to put hands under knife. Designed by, and built under the supervision of, S. K. White. Descriptive circular on request. Write for it today.

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SUCCESSORS TO GEO. H. SANBORN & SONS

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Gibbs=Brower Company,

General Agents,

American and European Machinery,

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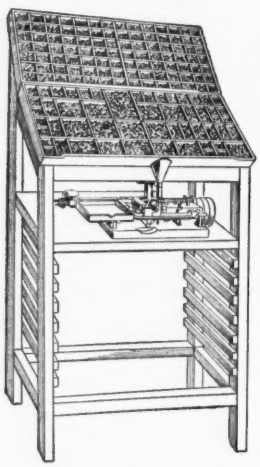
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Multi-Color Rotary Press.
Bed and Platen Self-Feeding Presses.
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Soap Wrapper Presses.
Pony Cylinder Press.
Special Machinery of all kinds invented and built to order.



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THE

CHADWICK TYPESETTER.

This machine increases the capacity of the compositor from 40 to 50 per cent. No new material necessary. The compositor throws the type in the funnel with both hands and the machine sets it.



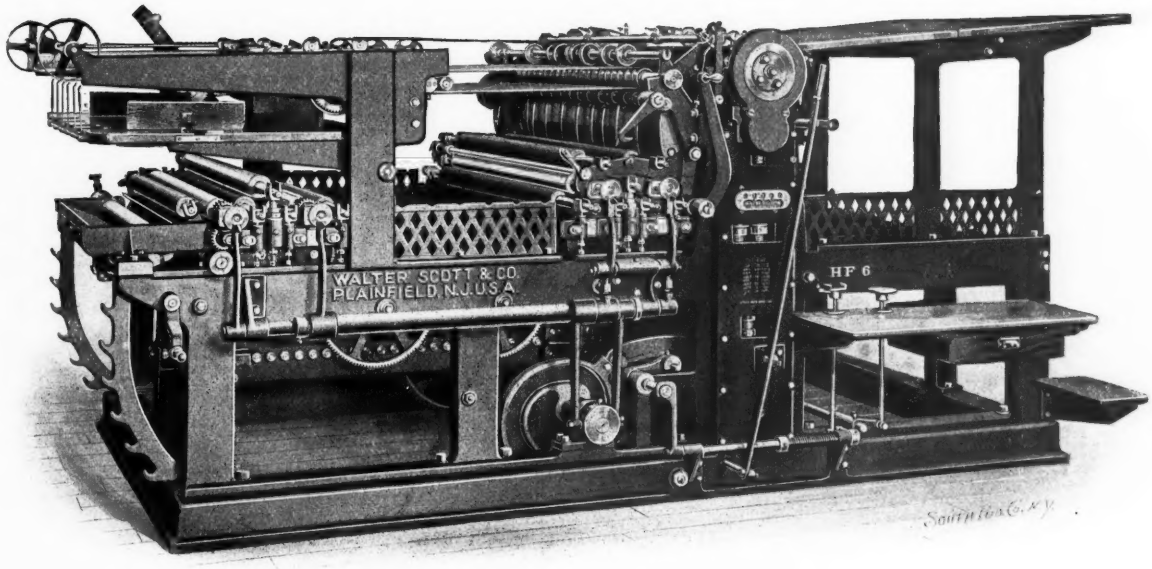
SOLE AGENTS FOR EASTERN AND SOUTHERN STATES
AND ALL FOREIGN COUNTRIES EXCEPT CANADA .....

THE LEIGER AUTOMATIC FEEDER.

Feeds any kind of paper to perfect register.
Speed limited only by speed of press.
Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission: { R. R. Donnelley & Sons Co., Chicago, Ill. / Rand, McNally & Co., "

Manufactured by D. H. CHAMPLIN & CO., Chicago, Ill.



THE FRONT SHEET DELIVERY

peculiar to the Scott Two-Revolution Press, delivers the sheets printed side up, without the use of long tapes, and with the minimum of mechanism. Sheets are delivered on a web of canvas, which carries them out over the delivery table and then rolls from beneath, dropping each sheet gently on the pile. It is one of the simplest, yet most effective features of a press, full of superior advantages, over all other two-revolution presses.

Other features which help to make Scott Presses perfect, are described in previous numbers of THE INLAND PRINTER, and in our printed matter, which you may have for the asking, and which all progressive printers should read.

GAZETTE PUBLISHING COMPANY, LITTLE ROCK, ARK., state:

"After a thorough trial of your two-revolution press with new front drop delivery, and running on all kinds of work and all weights of paper, at speeds ranging from 1,000 to 2,200 per hour, we can heartily endorse the machine as the best we have ever seen or handled. It gives an even impression."

We manufacture one and two color Lithographic, Drum Cylinder, Two-Revolution, Stop-Cylinder Presses, with front printed-side-up delivery, Flat-Bed Perfecting, all size Rotary Web, color presses, and one, two, three, or four tiered Straight-Run Newspaper Machines.

Send to nearest office for prices and further information about our machines.

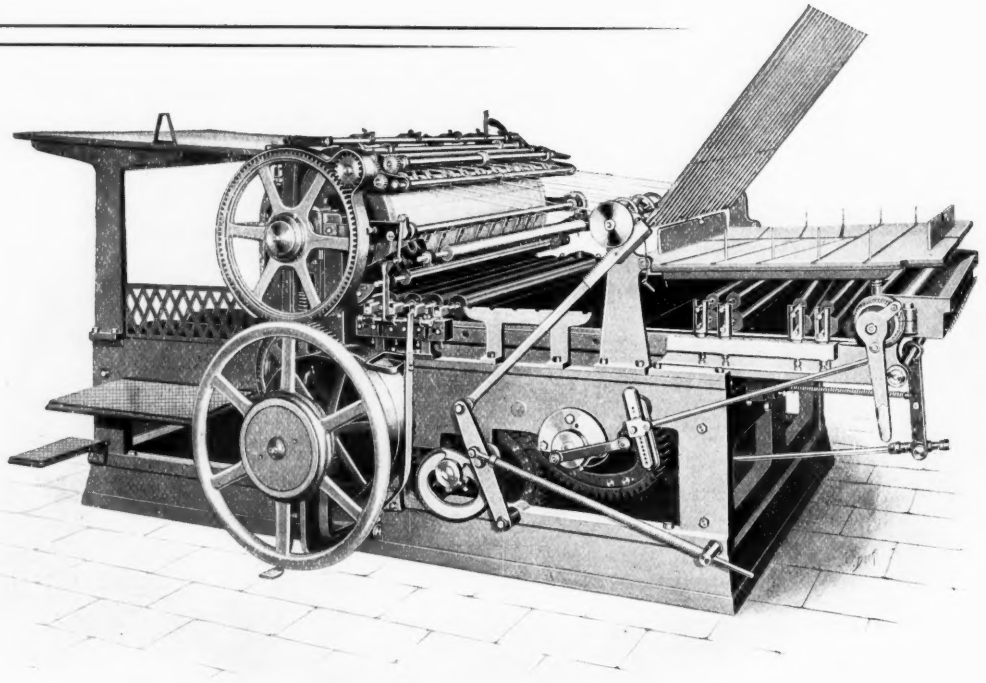
NEW YORK OFFICE, Times Building.
CHICAGO OFFICE, Monadnock Block.
ST. LOUIS OFFICE, Security Building.
BOSTON OFFICE, Winthrop Building.
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The Whitlock



FITTED with the swiftest, smoothest running and most durable of all the new bed movements, and possessing the best features of all Two-Revolution Presses, is easily the most economical and profitable machine of its class on the market.

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The only "Satisfactory" Feeder



WILL feed printing presses or folding machines, increasing the capacity over fifty per cent.

In these days of keen competition this would "clinch" lots of work and still leave some profit.

SOLVES THE PROBLEM OF INCREASED PRODUCTION WITH REDUCTION OF COST

SOME OF THE LEIGER'S ACCOMPLISHMENTS:

Accurate register.
Handles French folio or cardboard.
Requires little attention after being started.
Adjustments so quickly made that short or long runs are profitably handled.
No stopping for "lifts."
No holidays required.
Never gets tired.
Never behind time.

It's like an "Intelligent Being," only more reliable



For descriptive circulars and full information, address

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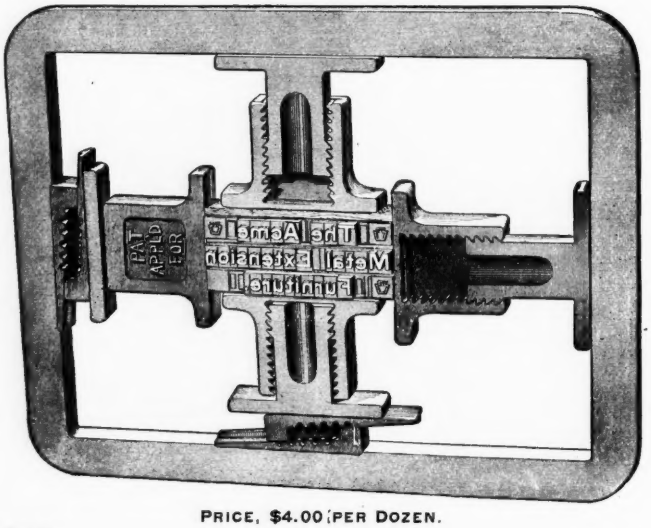
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277-279 DEARBORN STREET.....CHICAGO, ILL.

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A Poor Man

Cannot afford Poor friends.



PRICE, $4.00 PER DOZEN.

A busy printer cannot afford time-consuming furniture. We do not offer you a toy, a gimcrack, or a novelty. The busiest printing houses have been the largest buyers of

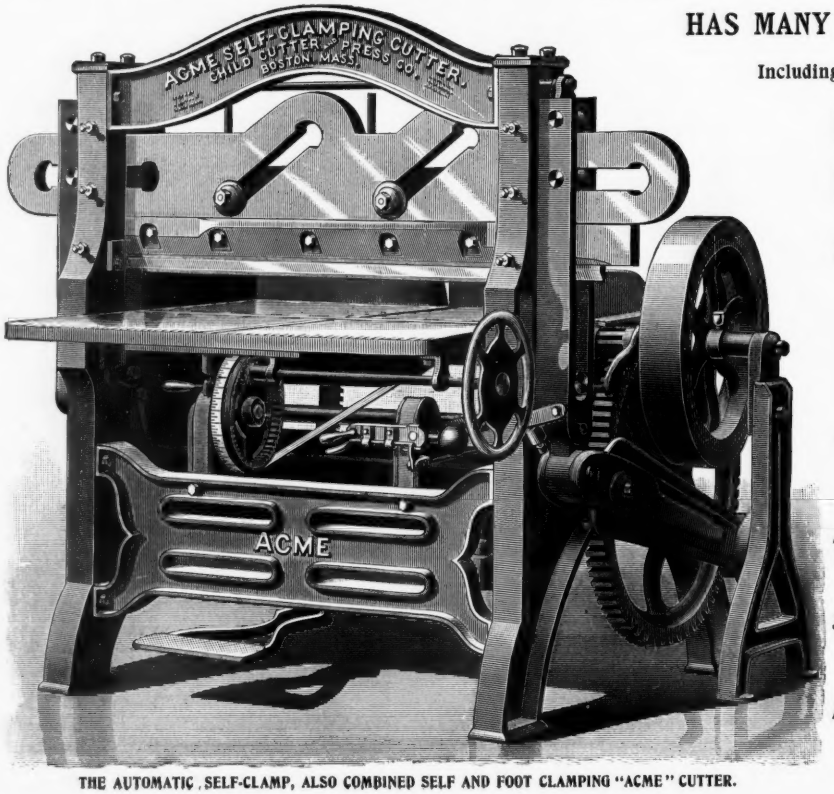
The Acme METAL EXTENSION FURNITURE.

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The "ACME" Self-Clamping Cutter of Today



THE AUTOMATIC, SELF-CLAMP, ALSO COMBINED SELF AND FOOT CLAMPING "ACME" CUTTER.

HAS MANY IMPROVEMENTS,

Including a perfect-acting

FRICTION CLUTCH,
NEW STOP-MOTION,
AND
AUTOMATIC BRAKE.

Our new machines can be run much faster, without noise or jar. The knife rises quick and is held by Automatic Brake, which prevents any running down of knife.

We guarantee accurate and safe cutting and great durability.

The Child Acme Cutter and Press Co.

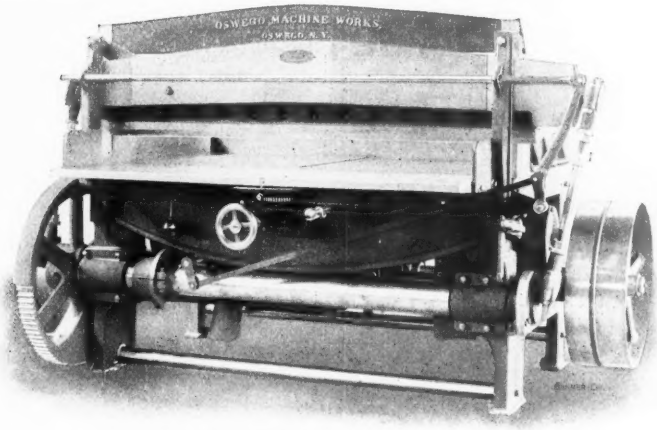
33-35-37 Kemble St., Roxbury,
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Quick cutting and accurate, the Latest Improved BROWN & CARVER AUTO earns money at once.

INVESTIGATE CLAIMS WE MAKE AND ACTUAL RESULTS FROM MACHINES IN OPERATION

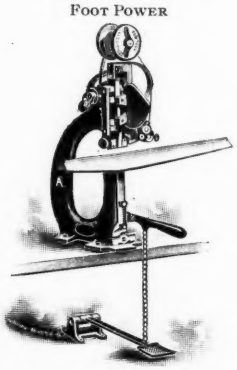


74-inch Brown & Carver Cutting Machine.

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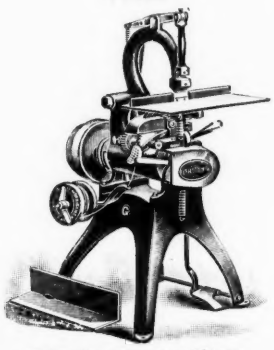
OSWEGO MACHINE WORKS,
Chicago Salesrooms—319 Dearborn St. OSWEGO, N. Y.
J. M. IVES, Western Agent.

"PERFECTION" A
FOOT POWER



Capacity, 1 sheet to ¼ inch

"PERFECTION" G
POWER



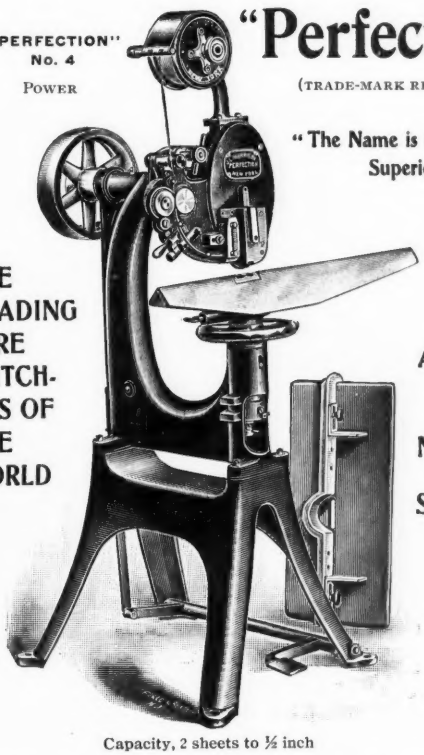
Capacity, 2 sheets to ¾ inch

"PERFECTION" No. 4
POWER

"Perfection!"

(TRADE-MARK REGISTERED)

"The Name is a Guarantee of Superiority."



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Always Improving

New Features

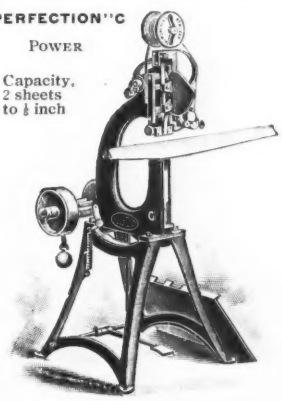
Special Devices

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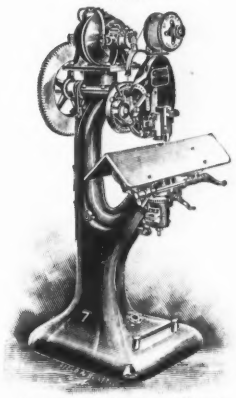
Capacity, 2 sheets to ½ inch

"PERFECTION" C
POWER

Capacity, 2 sheets to ¼ inch



"PERFECTION" No. 7
POWER



Capacity, 2 sheets to ¾ inch

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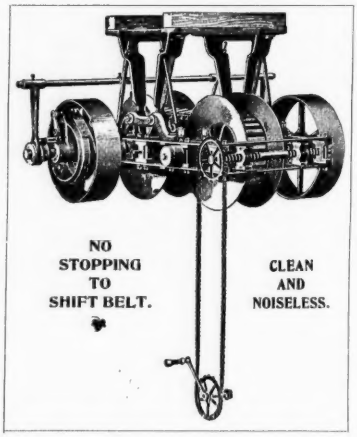
Don't ruin your printing press with embossing. We have presses built for the work. . . . . .

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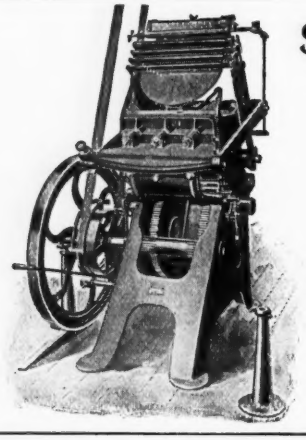


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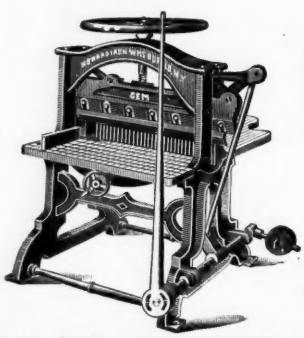
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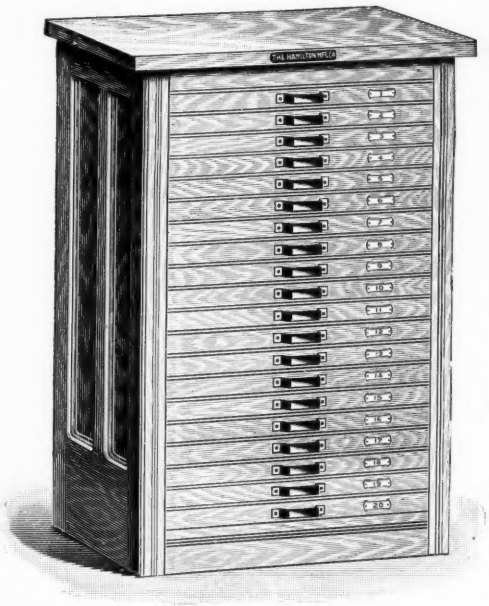
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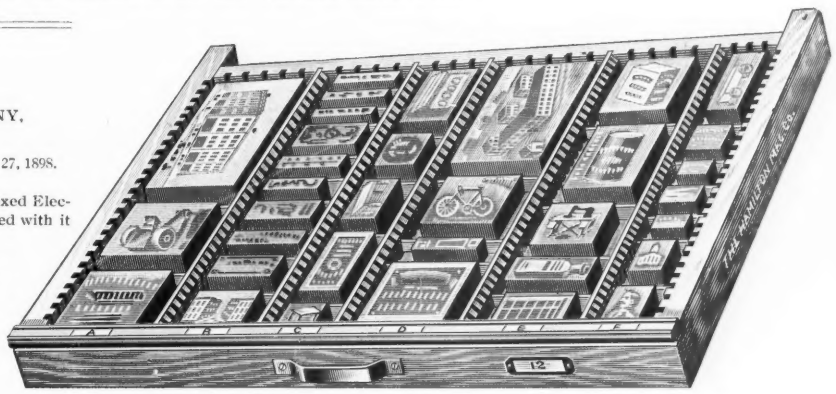
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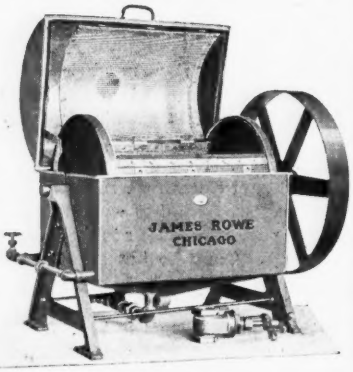
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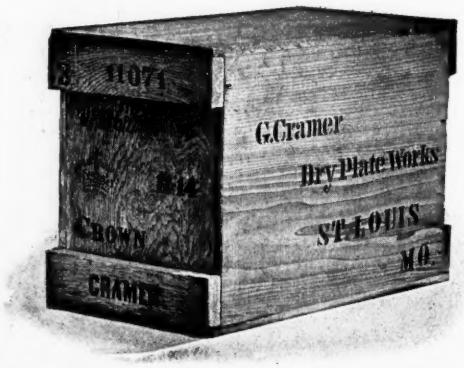
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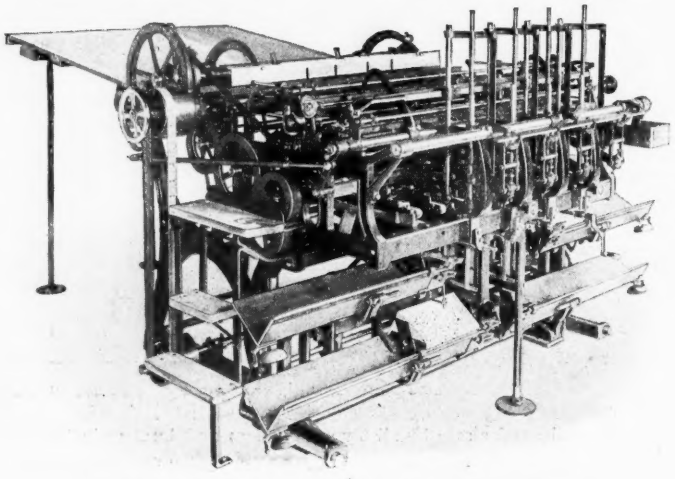
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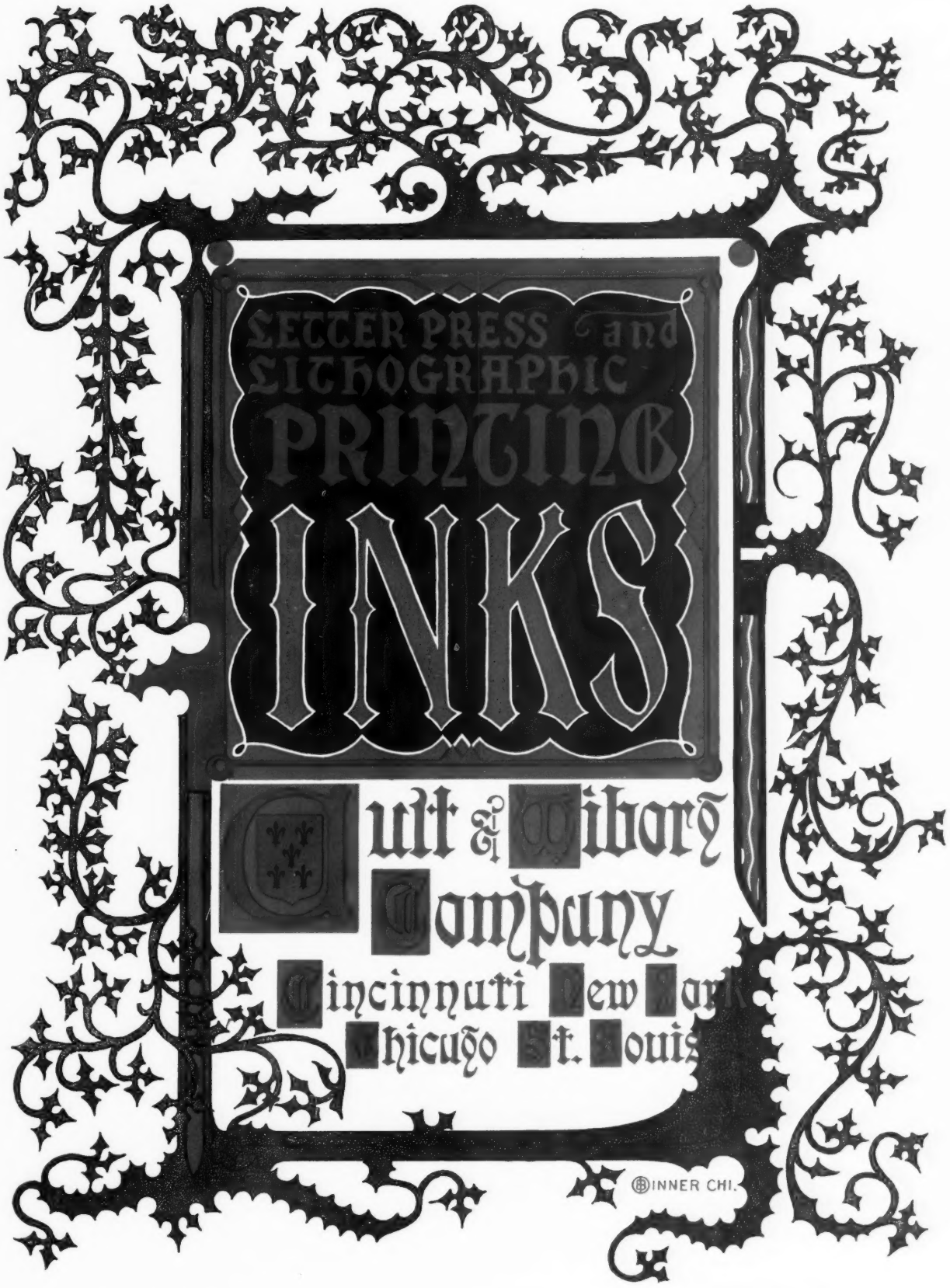
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 4. CHICAGO, JULY, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

THE TRAINING OF AN ILLUSTRATOR.

BY FRANK HOLME, OF THE CHICAGO *Daily News*.



IT is a fact that but a small percentage of the people who read this have given the subject of illustration, or the requirements and possibilities of the illustrator's work, very deep or serious consideration; and yet it is safe to say that a considerable majority among these readers have, at some time or other, been asked to advise young persons with "a talent for drawing" as to the best way in which to apply this talent.

Speaking from an experience of nearly fifteen years as a newspaper artist, I do not feel that it is too great presumption on my part to present here a few opinions as to the chances of success for a young artist in the field of illustration, and the proper training for one who contemplates entering this field.

The papers print pictures because there is a demand for them; the artists who make them do so not on the principle of "art for art's sake," but because they are paid for it; and the publisher feels the result of more attractive pictures through the increased sale of his publication and the dollars that it brings. The artist who works for a salary has no more romantic notion about that fact than the publisher who pays him, and the timid artist whose sensitive soul shudders at the mention of "commercialism" will do well to bear this fact clearly in mind. Aubrey Beardsley, whose pictures were the most weird and eccentric creations of his time, realized this fact, and when asked by a friend if he ever saw "visions" his reply was, "Never, except on paper." Robert Louis Stevenson said that the artist's first duty was to pay his debts, and surely no more sincere artist ever lived than Stevenson. So it will be well to consider the question simply on the plain basis of supply and demand. The publisher supplies the demand of the public for pictures; our problem is the supply of artists and the demand for their services.

That brings us at once to the salary question. The published statement that C. D. Gibson's income from his pictures is $25,000 a year does not necessarily warrant the young artist in cherishing the hallucination that in one year, or in ten for that matter, he will be earning that amount with his pencil. Such men as Gibson, Pyle, Frost, Remington, Smedley and the other leaders in illustration are men of genius who have devoted their lives to art, and each man's individuality makes his work valuable because no other man could do that work.

The beginner will be wiser to consider the reality at the outset, and if necessary believe with the old Southern preacher that "blessed am dey dat expec' nuffin, kase dey won't be disappinted." To the illustrator gifted with industry and ability, who seriously applies himself to his profession, it affords an honorable and lucrative career; to the idle or incompetent or the misguided individual who looks on it as a "stepping-stone to something higher," illustration offers at the best a precarious livelihood with disappointment at the end. The "stepping-stone" theory is liable to be misleading, and finds most victims in the ranks of those who intend in a vague way to be great artists in some indefinite line, and who think that drawing for a newspaper is an easy and quick way of earning a living. But in their calculations they lose sight of the fact that they must compete with other artists who are better equipped by experience and training for the work, and also that no managing editor will voluntarily submit to being "stepped on" for any considerable length of time. The worker in any line nowadays must be able to do his work, to fulfill his contract, to "deliver the goods," before he can expect pay for his efforts.

The scale of salaries may be roughly said to range from what the beginner can get to what the competent artist is able to command. The smallest

salaries are paid to the "kids in the shop," the beginners who are willing to work for almost anything in order to get into the business. From $5 to $8 a week is the average boy's wages. The amount paid to a competent newspaper artist depends largely on conditions. The size of the city in which the paper is published, the extent to which the paper uses illustrations and the number of artists employed on the staff, are naturally potent factors in the question. Roughly stated, the ordinary artist's salary is from $15 to $40 a week, a low average being $25. The kind of work and the "hours" have much to do with it, as in every branch of newspaper work. As a rule, "assignment" men receive higher salaries on morning papers than on afternoon papers, as the hours are longer and the work more arduous, while an artist on an afternoon paper must be an especially rapid workman on account of his pictures having to be ready for the etcher before noon. The longer any newspaper man works at the business the more valuable he becomes, on account of his training and experience, and if he shows especial aptitude in any line of work he is encouraged to push ahead along that line. Knowledge, enterprise, originality and reliability are the qualifications for a successful newspaper man.



THE MAKING OF AN ACADEMIC DRAWING — NO. I.



"ELEMENTARY ANTIQUE."

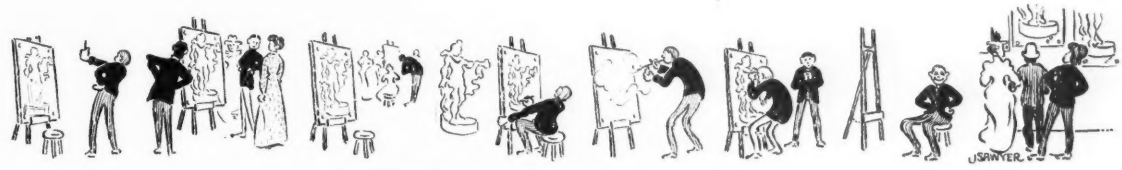
The newspaper artist who knows his trade can always be sure of work, and the artist who is not only able to do general work when called on, but who excels in some special line of illustration, can practically dictate his own terms. The pictorial work on a modern newspaper includes such varied branches as portraits, news illustrations, decorative designs, special illustrations, maps, diagrams, fashion cuts, buildings, "ad." cuts, caricatures, cartoons, etc., and the competent artist is supposed to be able to "dash off" creditable efforts in any of the above lines at a moment's notice.

For this reason I will state here that in my judgment the best field for the development of a young artist would be on a daily in a small city, for the chances are that such a paper would not expect the best pictures in the world, and as the artist would be the whole "art department" he would have practice in all kinds of pictorial work, and in such a position would not only be assured of a local reputation, but be thankful in after years that his mistakes and failures were treated kindly and soon forgotten. However, that is merely a suggestion.

Taking $25 as an average to build upon, the salaries increase according to the ability of the artist from $25 to $60 or $70 per week. Only men of exceptional ability may count on an income higher than this in the "newspaper business." Davenport, the cartoonist, commands $250 per week, and other leading cartoonists draw considerably more than $100; but these are exceptions, and are only mentioned to show the possibilities of the profession.

The half-tone process has made the reproduction of wash-drawings and paintings in color and black-and-white possible, without the time and expense of wood engraving, and, as a consequence, the use of work of this kind has greatly increased. And this has also served to bridge the gap between "newspaper" and "magazine" illustration, so that now several Sunday papers are printing a better class of illustrations than many of the cheap magazines. Sometime, when somebody invents a fast press that will print a clear and brilliant black, the newspaper artist will be able to make his drawing for either line or half-tone reproduction with a reasonably correct idea of what it will look like when printed. Under present conditions, hampered as he is by the limitations of the fast press, soft paper and gray ink, he must often guess at the final appearance of his picture. Any printer will know what is meant, and all newspaper artists have learned by experience how necessary it is to have a practical knowledge of the difference in looks between the drawing and the reproduction, and the causes of this difference. The field for black-and-white work is now practically unlimited. Magazine illustration is

only a step higher than newspaper illustration: the same principles underlie both. The magazine artist has more opportunity for doing creditable work, he is not rushed for time, and his pictures appear to better advantage on account of the improved facilities for reproducing them. And while the number of pictures accepted and printed is less, the higher price paid for magazine work makes it more lucrative for the successful artist than newspaper work.



THE MAKING OF AN ACADEMIC DRAWING — NO. II.

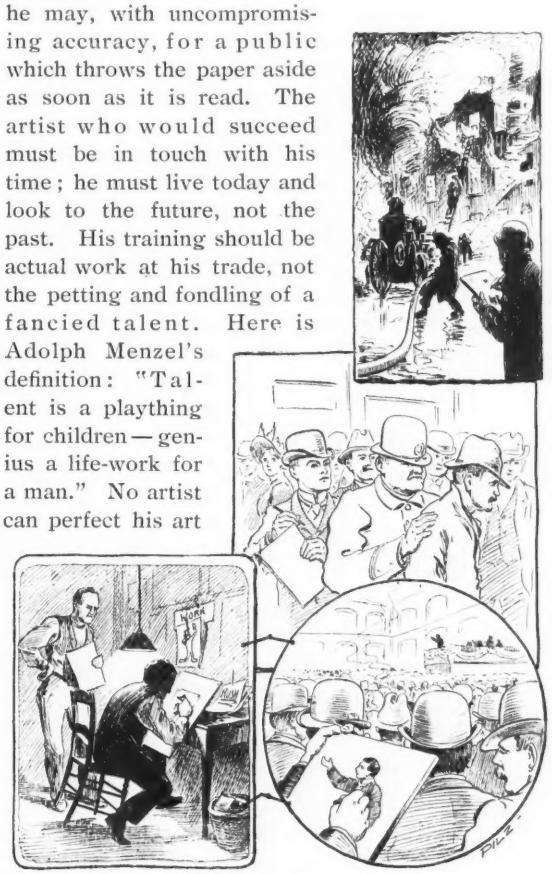
Artists who have the faculty of picturing an idea in an attractive or novel way, find a field for their talent in commercial design such as book-covers, decorations, illustrations, etc.

Neither argument nor demonstration is needed to convince any thinking person that in recent years a complete change has taken place in the whole character and impulse of artistic expression. Compare the modern magazine with the engravings of only thirty years ago, or the modern posters with the Madonnas of the "old masters" or the mythological gods and heroes of a still earlier period. Everywhere this movement is progressing, and strong young artists are breaking down the barriers of tradition and academic formula and are letting in the light. The Fine Arts section of the World's Fair opened the people's eyes to what is going on both in foreign countries and our own. Even the day of the oil painting as a decoration for a room is passing. Etchings, prints, photogravures, posters — these are bought and framed and hung upon the walls for daily companionship. The people are waking up to the fact that a good print is better than a poor painting, and this appreciation will develop good taste and a demand for still better pictures.

The illustrator now appeals to a larger audience than any painter ever can, and one good cartoon will reach more people, make a stronger impression and be remembered longer than a dozen commonplace paintings. A reader will look at a picture on a page when he would not walk a block to see the same picture hung in a gallery; and this taste for illustration is growing with the material it feeds upon.

Good or bad, the change has taken place. Men's eyes have been opened and "truth" is the watchword now. Facts are needed in a news picture as much as in a news story, and these facts can best be presented by eyes trained to look for them and hands skilled in the recording of the impressions of the moment. The illustrators of today are artists trained to see and act for themselves, who can gauge the "feature" of a story and not only put that feature into a picture but have it ready to be printed at a given time — not handicapped by sets of rules, but looking at the world with their own eyes and acting on their own responsibility.

The old-style artist, the graduate of the academies, who sits in his studio painting pictures that the public does not buy and does not understand, is hardly the person to give advice on the profession of the illustrator, for the methods of the two are almost absolutely opposite. The one has been trained in a monotonous art-school grind, taught to seek for abstract beauty in his drawing and to paint pictures for posterity. The illustrator learns his trade in the hurry and rush of an exacting profession, his materials are the visible facts of everyday life, his business to record these facts as quickly as he may, with uncompromising accuracy, for a public which throws the paper aside as soon as it is read. The artist who would succeed must be in touch with his time; he must live today and look to the future, not the past. His training should be actual work at his trade, not the petting and fondling of a fancied talent. Here is Adolph Menzel's definition: "Talent is a plaything for children — genius a life-work for a man." No artist can perfect his art



"THE REAL THING."

except through work, and the good workman is surely worthy of his hire.

The academic art schools are filled with young men and women who do not realize this fact — who are painting and drawing under instructors as blind as themselves to the real meaning of modern art and to the fact that illustration is the dominant note in the artistic expression of our time. The fact that of this vast number of students so few ever achieve recognition as artists should lead them at least to pause and think it over. The cause of failure may lie in the method, not the man.

Will H. Low calls attention to this fact in the "Field of Art" in *Scribner's Magazine* for June, and Howard Pyle, one of America's greatest illustrators, writes as follows in *Harper's Weekly* for July 17, 1897:

"The young art student, seeking to perfect himself in the technic of his chosen profession, having entered some of the great art schools, such as those of Boston, Chicago, New York or Philadelphia, appears in a little while to lose the incentive and the ambition to produce a great picture. Instead, it becomes his incentive and his ambition to learn that fatal technical facility, to win the applause of his fellow-students and the praise of his instructors. The chief aim of his study appears to be to secure a prize that may enable him to continue his study abroad, and toward that aim he directs all his powers of application. Possibly, after three or four years, he wins that prize, with a great deal of glory among his fellow-students and the art world immediately surrounding him, and with a great and overwhelming delight to himself. Then he goes abroad and studies, possibly in Paris, for some years longer. After that he maybe returns again to his native country, and I think it is not often until then that the terrible realization suddenly dawns upon him that, after all this study, and all this labor, and all this endeavor, he is just as far from attaining any real and practical results in his art life as he was in the beginning of his art studies. Nay, the possibilities of painting a real picture that shall interest the great world beyond his narrow ken is even further removed from him than it was at the beginning of these studies.

"I know of no pathos greater than this — the futility and failure of talent because it has been misdirected into artificial channels. And the added pathos is that the artist does not know that his failure lies in this; that all the while he has been studying he has not really turned his eyes once toward nature for his inspiration. Instead of the breadth of that luminous nature, and of the reality of human life that is its soul, he has been studying first from plaster casts, then from human figures, and then from painted canvases, which at best only give him at second hand that which he should have obtained at first hand. He has turned his back upon the woods and fields, upon the open sky and the sunshine, upon the real passions of his fellowmen, and for all these years he has been studying nothing but what he has seen within the walls of his art school. It seems to those of us who look upon art from a different standpoint to be but little wonder that the graduated student from such a course of study should be able to paint nothing but portraits, or else maybe those dreadful naked nymphs that hang so unblushingly upon the walls in the exhibitions of academic art.

"It seems to us that there must be something radically wrong when such poor results as these are all that the great art schools have to give."

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXII.—BY F. HORACE TEALL.

GRAMMAR and usage seem to be irrevocably at odds in some locutions that are properly condemned by purists, but hold their own against all attacks. Such a case is apparently found in the expressions criticised as containing "previous to" instead of "previously to," as in the sentence, "Previous to the races at Monmouth Park yesterday," etc. Although it is impossible to contradict the assertion that "previously to" is more grammatical in such use, the adjective form certainly does prevail, even among writers of the best repute. A reason for this may possibly be found in the fact that sometimes the adjective form is right, but the use of it in place of the adverb is none the less an infraction of grammatical accuracy. Far better English than either "previous to" or "previously to" would be the simple word "before," and "after" is far better than "subsequent to" or "subsequently to." A writer is never open to adverse criticism when he chooses the simplest words, provided the right words be chosen, and here there is no possibility of error. Some other adjectives are misused adverbially for which no such unmistakable substitute suggests itself, as "independent" and "relative."

Alfred Ayres says: "'Promote' should not be used when the thing advanced is evil. 'He argues that pernicious reading promotes crime, and should be excluded from libraries.'" And this is all. As a matter of course he must mean that it is not right to speak of promoting crime; but why? He should have given a reason. Goold Brown supplies one in a precept for precision, as follows: "Think clearly, and avoid absurd or incompatible expressions." The expression criticised by Ayres shows absurd incompatibility, since "promote" has inherently a sense of deliberate favor. "Increases crime" is much better than "promotes crime"; but "promotes crime" is not much worse than Ayres's expression "when the thing advanced is evil," used in the criticism. Not

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much difference is perceptible between advancing and promoting in such connections.

The verbs "propose" and "purpose" are etymologically identical, and nothing but conventionality can give them sharply differentiated meanings. Conventionality has actually made some difference, inasmuch as "purpose" is never substituted for "propose." No one ever says, "I will purpose something to you," or "I will purpose his name for membership." On the contrary, "propose" is often used where "purpose" is better, and sometimes where "intend" is much better than either of the other words. C. W. Bardeen, in "Verbal Pitfalls," says that the question of correctness in the use of "propose" for "purpose" is in dispute. It may be; but no one will ever question the correctness of using "purpose" in any sentence where the other word might be subject to dispute, and this is a strong reason in its favor. For instance, the assertion is perfectly safe that Macaulay will never be accused of writing bad English in his sentence, "I purpose to write a history of England," etc.; but many careful critics do condemn such expressions as "I propose to relate the history," etc., which in the International Dictionary is quoted as written by John Gorham Palfrey.

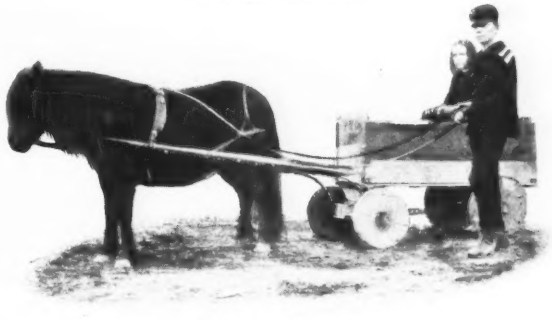
Why should any person, in speaking of a collection of things that must be understood as comprising several individual members, call the collection a quantity? Of course the least thoughtful person must acknowledge that the right word is "number"; for the two words have nothing in common that should make them correctly interchangeable. If quantity and number are the same, why is "number" never used when "quantity" is the right word? A quantity is always properly one amount, not separable into individual constituents, so far as the sense of the word is concerned. While it is correct to speak of a quantity of oats, for instance, it is not right to speak of a quantity of persons, or of acts, or of anything subject to enumeration. The error noted is of very frequent occurrence, although it should be one of the easiest to avoid. We may correctly speak of a quantity of apples, peaches, or some other things that may be counted; but the sense intended thereby should always be one of measurement or weight, such as bushels of fruit.

Alfred Ayres says of the verb "quit" that it "means, properly, to leave, to go away from, to forsake," and that "this is the only sense in which the English use it." He says the use in such expressions as "Quit laughing" is common in America. These assertions seem to be true only in part. Our lexicographers search very closely for such differences in usage, and they do not record the restrictions made by Ayres in regard to this word. They generally treat the word adequately, and all their records show that Ayres's assertion should not be accepted as final. No evidence appears to prove that the colloquial use is not as common in England as it is in America.

"Railroad" is a much more sensible word than "railway" for the commonest use, but "railway" is better for a set of rails merely, as in a parcel-railway in a store, or in machinery. The Standard Dictionary says the words are used interchangeably, and that "railway" is the common usage in Great Britain, while "railroad" is commonest in the United States. These words are noted in this writing because the less accurate one is in the United States gaining ground to which it is not entitled. The Century Dictionary gives a sound reason for preferring "railroad," as follows: "In both countries steam-railroads are called roads, not ways." Notwithstanding this fact, the English people have now thrown out entirely the better word and adopted the other. C. W. Bardeen says that "railroad" may be regarded as legitimate when used instead of "railway." Common sense, or logical reasoning, would place the words in the other order, and simply admit that "railway" is so much used where "railroad" should be that it cannot be called illegitimate.

Critics of word-uses often form and express hasty judgments, and many widely adopted opinions have no other foundation than such hasty judgment based on personal experience. An instance of this seems to be found in remarks like the following: "A use of the word 'rare' peculiar to America is that so frequently heard at hotel dinner-tables." The writer of this says also that to Englishmen meat is well done (or well cooked) when it is "rare" to an American, and that Englishmen do not so use "rare" at all. This opinion is very commonly held, but one English editor found by inquiry that it is an erroneous opinion. A request for information as to the use of the word was published in the *Academy*, and the result is shown by the following, given as it is quoted by Alfred Ayres: "That a so-called 'Americanism' should turn out to be genuine English vernacular is no new thing; but we confess to surprise that this particular word should be common almost throughout the length and breadth of the country [England], and in Ireland as well. From Scotland we have heard nothing."

(To be continued.)



THE ORIGINAL PONY EXPRESS



NAZARETH.

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The Inland Printer

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A. H. McQUILKIN, EDITOR.

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ALBERT MELBER, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

ONE of the most valuable features of the Paris Exposition in 1900 will be the Congress of Technical Design which the Cercle de la Librairie intends to organize through its secretary. The report of this congress will be exceedingly rare in a few years, and it is to be hoped that some plan will be devised which will give it the largest circulation possible.

"LET us have peace," murmurs the Tsar, and immediately the civilized world suspects that he has a brick in his pocket, and prepares for trouble. The conference of the nations which has been the outcome of this suggestion has been characterized by Professor Mommsen as "A printer's error in the history of the world." And by this we presume is meant that it is something for which nobody could be blamed and nobody could help. But what about the proofreader?

OUR sister republic of Mexico imports quite considerable quantities of printers' supplies, such as types, borders, rules, cuts, ornaments, paper cutters, perforators, pasters, etc., of which by far the greater part is from England and the European continent. Thus, according to the official Mexican customs' returns, the importation of types, presses and printers' supplies during the last six fiscal years (June to June) has been as follows:

1892-93	$23,640
1893-94	33,391
1894-95	47,420
1895-96	89,005
1896-97	88,962
1897-98	84,821

Printing presses are chiefly of French origin, although our exports in this line have considerably increased during recent years, they having amounted in value to $7,979 in 1894, $17,907 in 1895, $29,740 in 1896, and $32,777 in 1897. Mexico, as she has started to rise out of that slough of conservatism called Spanish civilization, has increased the number of her people who can read, and there has been a marked increase in the circulation of her newspapers as well as in their number. Formerly there was little printing or advertising done, and the newspapers only printed jokes, scandals, poems, stories and small talk, but today some attempt is made to give telegraphic news, and the *Imparcial*, published under government patronage and influence in the City of Mexico, has an excellent cable service and the largest circulation of any daily newspaper in the republic.

THE production of paper in British India has considerably increased during the last fifteen years. In 1897 the total output of the Indian mills amounted to about 29,500,000 pounds. Most of the paper mills are situated in the Bombay presidency,

in Bengal, Lucknow, and at Gwalior. The fibrous materials used for making paper are chiefly rags, babni and munja grasses, rice straw, jute and hemp cuttings, and old jute bags and cloth. The quality of the papers made has much improved in recent years, and they have a large and increasing sale. At the Lucknow mills large filter beds have recently been constructed, resembling those of a waterworks, by means of which the muddy waters of the Goomtee are rendered fit at all times to make white paper. There are a large number of small paper mills for the manufacture of cheap "country paper" scattered over several provinces in the country. Bombay possesses one paper factory, producing only brown wrapping paper, which is used largely for bundling yarn in the mills. The high price of water in the city is probably the reason why no white paper is made. Water is charged at the rate of 12 annas (36 cents) per 1,000 gallons, while at Agra, where all the water is pumped twice over, it is sold at 4 annas per 1,000 gallons. But in spite of this growing home industry, the importation of paper continues to be a large one; thus, in the fiscal year 1896-97 the importation of paper and pasteboard amounted in value to $1,191,268, to which, unfortunately, almost *nothing* was contributed by the United States! There are, however, no discriminating duties against us, and by proper efforts we should be able to secure a share of this important trade.

THE NEWSPAPERS OF GERMANY.

A GERMAN contemporary describes the origin of the first newspapers published in Germany. From the very interesting article we quote the following: "With the invention of typography the circulation of all kinds of more or less interesting news, which until then could only be sent out in manuscript, at once assumed large proportions. Soon quite a number of one-paged printings made their appearance, which, published by enterprising printers, contained new occurrences and were largely purchased by the public. These flying papers were sold under all sorts of titles, such as: Letter, Relation, Story, Description, Information, Aviso, Mails, Courier, Fama, Telegram, etc. In 1505 for the first time the heading 'zeitung' (newspaper, gazette) appeared for such a publication. The contents of this paper were very numerous; political news, accidents and especially odd stories were most in favor. In order to attract the greatest attention, the publishers, who in most cases were also the printers, gave their papers all kinds of sensational names, such as: 'New and True Gazette,' 'Miraculous and Miserable News Paper,' 'Prophesying Paper,' etc. The first periodicals appeared in the first quarter of the sixteenth century. They were published once a year, containing a general review of all the principal events of the year. The first weekly was published at Strasburg, of which the first volume (1609) is kept in the library of the Heidelberg University. Soon after this start quite a number of weekly papers sprang up. The publishers generally were printers. Germany is the first country in which regularly printed newspapers appeared. In England the first paper appeared in 1622, and the first French weekly was published in 1631. The first German daily paper appeared in 1660, the *Leipziger Zeitung*; the first English daily was the *Daily Courant* (1702) and the first French daily the *Journal de Paris*, in 1774."

TYPOGRAPHIC PROGRESS IN AUSTRALIA.

NEW ZEALAND is making rapid progress in the printer's art. In January, 1897, there were no less than 205 publications on the register of newspapers for New Zealand. Of these, 54 are daily papers, 24 are published three times a week, 31 twice a week, 64 once a week, 4 fortnightly, and 28 monthly. The greater part of these papers is being published in the two principal commercial cities of the colony, namely, Wellington and Auckland. The printing establishments (not including the Government Printing Office) in New Zealand numbered 154 in 1897, employing 2,351 hands. The wages paid during the same year amounted to $1,080,120. The horse-power employed in these establishments was 532, and the value of the manufactures amounted to nearly $2,000,000. In addition, there were nine paper-bag and box factories in the colony — all the paper, machinery and printing material used in this industry is imported. In 1897 the imports were as follows:

Printing paper	$360,170
Writing paper	87,640
Wrapping paper	17,820
Wall paper	85,000
Butter paper	17,070
Types	52,040
Printing machinery	24,070
Printing ink	16,075
Writing ink	8,020
Stationery	354,000
Books, etc	555,610
Bookbinders' material	24,800
Material for making cardboard boxes	23,560

In addition, $17,900 worth of paintings, drawings and photographs, and $16,120 worth of photographic material was imported. To all these importations very little was contributed by this country. In printing presses our exports have somewhat increased. In 1895 we sent only $4,063 worth of them to the seven colonies of Australasia, $7,962 worth in 1896, and $17,362 worth in 1897. In wall paper our shipments to Australia amount to almost nothing — $165 in 1897; writing paper, $2,424 worth — while in printing, wrapping and other paper our exports to Australia have largely increased — from $267,947 in 1895 to $724,251 in 1897. There seems to be a field in Australia for dealers in printers' wares.

RULES FOR TYPE-SET COVER-DESIGNS FOR "THE INLAND PRINTER."

THE rules governing the contest for the best designed and displayed cover for THE INLAND PRINTER, composed wholly from type, rule, border or tint-blocks, will be further elaborated in our next issue. The October cover must be ready September 1.

1. Each contestant will be required to furnish electros of each design he submits, with six copies of the completed work, printed on good paper, trimmed to the exact size of THE INLAND PRINTER cover — 9 by 12 inches.

2. Each design shall not require more than three printings in all.

3. Cuts of any character are not admissible.

4. Tint-blocks may be ruled or designed at will.

5. Each contestant will receive a complete set of the cover-designs submitted, at the close of the contest.

6. The copy shall be such as ordinarily appears on THE INLAND PRINTER cover, giving the name of the paper, the month, and the words, "The Inland Printer Company, Publishers, Chicago and New York." It is also desirable to have appear somewhere in the design, preferably following the name of the magazine, the words, "The leading trade journal of the world in the printing and allied industries." To the above may be added other relevant matter, if needed, at the discretion of the contributor, in order to fill out the design.

THE FOCAL POINT OF THE WORLD'S ART.

THE United States is admittedly the home of great enterprises — great in conception and of indomitable energy in their execution. A project of vast magnitude, and of a nature which will make its national import felt in almost every phase of human endeavor in this country, has been advanced, tentatively as yet, by Mr. H. A. Spaulding, of New York. The idea of this gentleman is to secure means whereby a permanent exhibit of contemporaneous art and the higher art-crafts, contributed by every people of the earth, may be shown in one great Court. There is usually a proper amount of caution to be observed in the consideration of projects of great magnitude, for as a nation we are inclined to be overfond of the abnormal, and to be imposed on by visionaries. In the project evolved by Mr. Spaulding this objection cannot interpose, when the facts in connection with the matter are duly considered. As the representative of the house of Tiffany, New York, some years ago, Mr. Spaulding visited every royal court in the civilized world, was received favorably, and accomplished his mission with pronounced success. He was given unusual opportunity to study the court and official life of many countries, and his trained art sense naturally disposed him to a consideration of every phase of art expression in the countries visited. The great collections of the art treasures won by conquest, in the great capitals, and the colonies of artists of every nation drifting from one art center to another, produced a strong impression upon him, and convinced him that, were a suitable building provided, the United States could win a representation from the several nations of the best that their arts and crafts created, so that in this great Court of All Nations would be focused the ideals of every country. Mr. Spaulding has prepared an interesting prospectus, and outlines have been drawn by Mr. George B. Post, America's greatest architect. The project is a vast one, and its ramifications almost infinite. Its importance to the nation and to the world seem to be deserving of the earnest consideration of every one cognizant of its significance.

INSERTS IN TRADE PAPERS.

PAPER manufacturers and dealers in fabrics for use in the printing trade who have been accustomed to advertise in the magazines with inserts showing the grades and qualities of the goods — thus combining a sample exhibit with the advertisement — are not permitted under the post-office ruling to indicate in their advertisement that the paper on which it is printed is a sample of their manufacture. The department says "distinctive paper bearing printed advertisements may be inserted in second-class publications, provided no reference is made to their being *samples* of papers." It is not stated, however, what the department's interpretation of "reference" is. For instance, if the advertiser invites the public to carefully examine the excellencies of a certain paper marked with a described water-mark and the advertisement is printed on a sheet of paper so water-marked, will that be construed as a reference to the paper as a sample?

Written for THE INLAND PRINTER.

MAKING READY ON JOB PRESSES.

NO. II.—BY CHARLES H. COCHRANE.

OVERLAYING AND UNDERLAYING.

WHEN a form is placed upon a job press it is desirable that it should first be underlaid until the printing surface is approximately level, just the same as one would do the work on a cylinder press. It does not answer to use overlays instead of underlays for this purpose, for if this is done the form may be unevenly inked. A form must be level to secure the best results in inking. I prefer to correct the tendency of rules, corners, etc., to take too heavy an impression, by means of underlay rather than overlays. If the rules on a bill-head or the like be cut out of a sheet and applied as an underlay, and the form then planed down, the rules press less firmly against the rollers, preventing overinking and cutting of the rollers; whereas if the rules are cut out of the tympan, they are more liable to damage

the rollers, as they stand up sharply in the form, like knife-edges, jabbing the composition twice at each impression.

When the underlaying is finished it is time to consider overlaying. It may be necessary to cut a few holes in the tympan, or to put on a few patches here and there for spots that do not come up, using such thicknesses of paper as the eye and experience suggest will bring them up properly. When a fine cut or half-tone plate has to be overlaid, to bring up the various depths of shadow, the proper way is to use a very thin paper, and to make up an overlay in from three to five thicknesses, for the various tones, much as one would on a cylinder. Or the pressman may use one of the patent overlays, as the Dittman or Bierstadt, which are now coming into use. He must not expect, however, to get the same results from any form of overlaying that he can get on a cylinder, unless he uses the very heaviest of the job presses. The ordinary jobber will bring up a small half-tone very well, but a large half-tone, such as that which forms the April, 1899, front cover of THE INLAND PRINTER, is not designed to be printed on a jobber, and would be very difficult of execution, except on the strongest of them, built by the makers especially with this kind of work in view.

If a pressman is required to print half-tones on a light-built job press, he must restrain himself from trying to do much overlaying to bring out the gradations of shade, because he has not the requisite impressional power to do it satisfactorily, and the piling up of overlays on certain spots will only bear off the impression elsewhere, causing him to lose all the gains beyond a certain point.

When the overlaying and underlaying are completed, and the pressman is satisfied with the impression, if he does not care to bring the millboard to the top, as shown in Fig. 2, a good way of securing a smooth surface on which to feed is to place a sheet of hard paper on top, securing around the pins, as shown in the drawing.

REGISTER.

At first thought the making and keeping of register on a platen jobber seems to be a very simple thing, yet it involves a certain amount of care and the bearing in mind of a few rules. It is easy to set the gauge-pins or quads to which the sheet is to be fed, and to measure the margins accurately; but the pins must be set so that they will not readily work or tear out of place. Great care must be taken in handling the tympan clamps, as the changing of these is so apt to draw the tympan, slightly shifting both pins and overlays. The upper clamp may be raised and lowered, if care is exercised, without shifting the tympan, although the least difference in tautness made in the replacing of the clamp must necessarily affect the register. The printer who moves the lower tympan clamp during the progress of a job usually finds it impossible to replace the tympan exactly as it was.

In turning a sheet for the second printing, if perfect register is desired, the printer must remember to place his form so that he feeds to the same edge



Photo by George Stark, St. Louis, Mo.

ON THE BAYOU.

of the paper as on the first feeding, and also to the same end of the paper — which means the other end of the platen.

The writer prefers the patent gauge pins to either quads or common pins, but many old pressmen cling to the others, and, having obtained good register with them all their lives, object to an innovation. It is useless to argue with them; but all young printers are recommended to try the patent pins, which are more readily shifted than either quads or common pins, and, when properly fixed in the tympan, are exceedingly firm. They are time-savers, and time should be saved even in small things.

Several patents have been obtained on moving side gauges for platen job presses, the object of the devices being to bring an inaccurately fed sheet to correct position. For some reason they have failed of general introduction, although I am told that one devised by W. J. Ellis, of Southend-on-Sea, England, has had some sale abroad. With this device a sheet fed anywhere within three ems pica of the end gauge is brought to place automatically, thus making it possible to run the press faster without sacrificing accuracy of register.

INKING AND DISTRIBUTION.

There are two general systems of inking for job presses — the disk system and the cylinder system, the former characterizing presses of the Gordon class, and the latter of the Universal class. Each system has advantages and disadvantages that are generally recognized. The cylinder method gives the greatest amount of distribution at the expense of hard running, and the disk method makes the press easy running and gives good enough distribution for most of the work demanded on such a press. The user of a press with a disk has no right to expect that he can ink up a full form with large cuts as well as it can be done on a four-roller two-revolution cylinder or on a press of the Universal class, on whose ink cylinder almost any number of distributing rollers may be piled. The Gordon type of press is made for speed, simplicity and convenience, and is deservedly popular, but let no one suppose because of this that the machine will do everything. If you have a four-page form that just fills the chase of a half-medium Gordon and that requires good inking, the proper way is to divide the form and run two pages at a time, as the outer corners of a full form cannot receive the same distribution as the center of the form. By keeping the size of your forms well within the capacity of the chase, you can get satisfactory results, although you must not expect quite as good inking from three form rollers as you can get from the four form rollers and vibrators on a cylinder. There is not as much difference in the inking ability of the two, however, as would appear at first thought, since the four rollers of the cylinder have to cover a so much larger form in proportion to their diameter than is the case with the jobber. The use of a secondary ink plate below the form, as in some job presses, is a decided gain, securing a change of surface and position of the rollers in returning over the form that is almost equivalent to the use of rollers riding on the form rollers.

The inferiority of the disk to the cylinder in distribution has caused some makers of Gordon presses to supply on demand a patent table distribution, from which the best results are obtained, though, like the cylinder distribution, it requires more power to run it.

In order to insure the best distribution of which a press is capable, the printer must see that his roller ends are of a size to allow the roller composition to press lightly but positively on the whole form. If the rollers are new, they are sometimes larger than the metal ends and tend to drag on the form, filling it up. As the rollers shrink and harden they may become of less diameter than the ends, and therefore fail to press properly on the form. A little attention will prevent any difficulty in this regard.

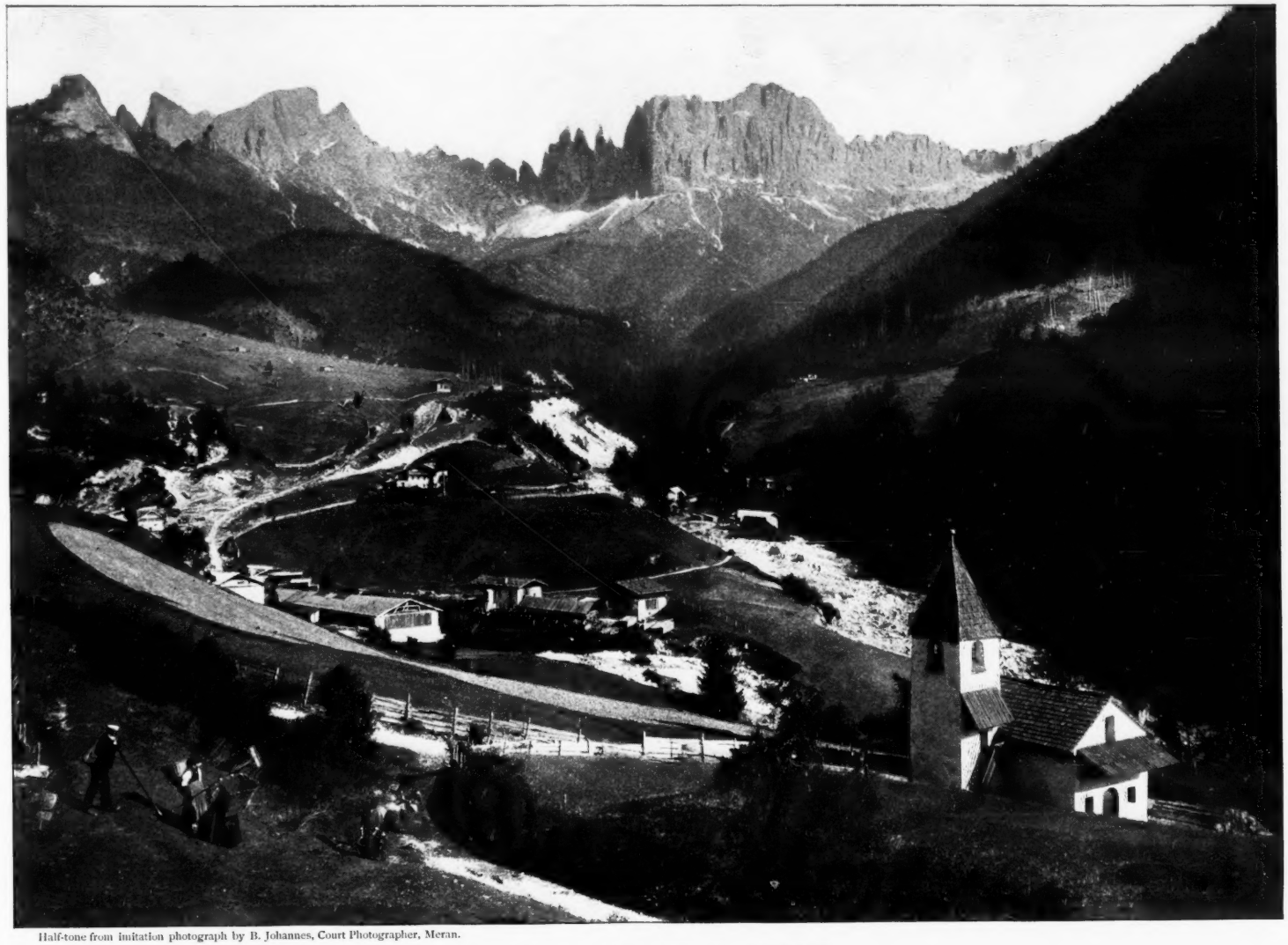
Care of rollers is essential to good printing. Hard, cracked rollers cannot give good inking, neither can a roller deficient in suction. The young printer who seeks more light on the roller question is referred to the pamphlets issued by several roller-makers, covering the subject fully and completely.

(To be continued.)



Photo by F. E. Foster, Iowa Falls, Iowa.

HELPING MAMMA.



Half-tone from imitation photograph by B. Johannes, Court Photographer, Meran.

THE ROSE GARDEN OF ST. CYPRIAN.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

VALUABLE DISCOVERY IN ZINCOGRAPHY.

To the Editor: LONDON, ENG., May 20, 1899.

It has often been made the subject of comment that a spirit of stagnation seems to have rested upon the lithographic section of the trade in this country. It would be difficult, I think, to find a parallel in any other industry. This stricture does not apply to artistic results, but to methods. As beautiful work, of a heavy, labored character, is turned out in various cities of the United Kingdom—London, Edinburgh, Glasgow, Belfast, Nottingham, Birmingham, etc.—as can be matched in any country. But at the close of a century of practice we stand pretty much where Senefelder placed us as to principles and methods. All our work is today turned off from flat-bed machines, and the vast bulk of it from the cumbersome stone of Solenhofen. In the length and breadth of Great Britain you will scarcely find a rotary machine in use. Although we find it recorded in a technical work published in 1839 that "plates of zinc have lately been much used as substitutes for stone," it can hardly be said with truth that in 1899 they are, relatively speaking, *much* used. As a fact, most of the prepared zinc plates upon the market are supplied by one firm, whose operations cannot be described as very extensive. Some few zincographers prepare their own plates, as a point of economy, but of the fifteen hundred lithographic printers among us, not ten per cent are describable as zinc-plate users, and no other is as yet employed. Aluminum plates have been put upon the market, it is true, under the name of "Algraphic" plates, but have not had time to find any material adoption. Of rotary machines we have several offering, while the Patent Office contains several others in embryo. Yet, broadly speaking, the position is this: That we continue to print from the stone, one color at a time, however simple the combinations of color scheme may be, at rates ranging from 800 to 1,100 per hour.

Recent developments in photo-engraving, in artistic letterpress generally, and more particularly in trichromatic printing (which is every day assuming a more commercial aspect), have made serious invasions in the markets hitherto commanded by the lithographer. I have now to describe, for the benefit of your readers, a very important discovery in zincographic printing that promises to exercise an enormous influence upon the color-printing section of the trade. Like many useful arts, including lithography itself, this discovery is the product of pure accident. Mr. G. R. Hildyard, a practical lithographic artist and printer, while engaged upon some experiments upon a zinc plate, accidentally overturned two vessels containing chemical solutions. These flowing over and combining upon the zinc plate produced a curious effect, and investigation proved that Mr. Hildyard was possessed of a valuable secret, now to be described. I abstain from giving any close detail, not being assured how the patent rights in foreign countries stand.

In practice, work will be transferred to zinc precisely as is now done to stone, or by photo transfer as for a letterpress block. A certain solution is then applied which penetrates to and affects all low or white parts, the minutest interstices of a stipple, line or grain equally with the broad depths between multiplied transfers. In the example of work which I have had the advantage of seeing produced by the new method, a portrait in seven colors was laid eight down on a sheet 30 by 20 inches, with every degree of "tone" and broad, white margins. The plate is next etched to required depth, and a second application made of the "resisting" solution. No routing or chiseling is employed, and therefore the "feather-edge" stipple preserves the graduated softness of ordinary fine litho work. The plate is now ready for press without any further special treatment. Instead of going, however, to the litho press it is mounted upon the bed of any ordinary letterpress or rotary machine, to be worked from by ordinary letterpress inks, rollers and papers. The plate is shallow, and in operation the composition roller would be supposed to fill up the "whites," as to all appearance the entire plate is covered with "color." Yet as the sheets go through, none of that color is given off from the shallowest depths, as I can vouch from examination of a run of 80,000 going through machine for the sixth time. The solution, which is the soul of the discovery, possesses an absolute and apparently permanent power of resistance to letterpress inks, much more complete than that shown by water to the fatty constituents of lithographic inks.

From this circumstance the following conditions arise. The zinc plate with its solid relief surface is more durable than "work" laid upon any base, whether stone, zinc or aluminum, and hence longer runs are obtainable. In proportion as letterpress printing is more rapid than lithographic a gain of thirty, forty or fifty per cent in speed is obtainable on flat-bed machinery, and, register assured, a much higher proportion when it comes to rotary printing. The application of water or acid is dispensed with, hence paper is not subject to "stretch" and register is facilitated. As it seems impossible for the plate to "fill up," there are no stoppages for washing out as in letterpress printing from ordinary half-tone blocks; the machine may run from morning to night, day in and day out, with no risk of the work "going off" or deteriorating more than the natural wear of the hard zinc surface entails. It will thus be seen that the new process, which the inventor has christened "Wharf-Litho," possesses the combined advantages of the sister processes—letterpress and litho—with certain superiority over either. The "make-ready" upon a plate such as I describe is insignificant. The effects obtainable are equal to, and scarcely distinguishable from, the highest class of chromo-lithography, with, in my opinion, a possible gain here and there in the brightness of colors.

I need not indicate here the directions in which the new process is likely to find chief employment; they will occur to every practical mind. It will exercise an influence far beyond the limits of the printing office. The first to feel it will probably be the importer of stones, and it may check the career of the aluminum base, which seemed to find favor with certain of our large printers. It needs no special prescience to forecast a slack time for builders of lithographic flat-bed machines; these will probably alter their patterns and compete with the Wharfedale makers. I am here supposing that "Wharf-Litho" will be taken up in substitution for litho proper, and to an extent am "speaking by the card," inasmuch as during the few days the process has been shown in operation in London almost every large color printer has examined it, indorsed its practical value, and agreed to adopt it on royalty. It also seems likely to give an impulse to rotary printing in colors, but what shape this will assume is matter of speculation. Several large publishing houses, such as George Newnes, Harmsworth Brothers, C. A. Pearson, and the proprietors of the leading illustrated periodicals are studying its adaptability to the purposes of serial literature; the result I will not just now attempt to forecast. Knowing

something of the wide adoption of rotary zinc presses in your country, it has been matter of surprise to me that such a press as the Huber has not been pushed on this side. That, I take it, has approved its practical value; here, though we possess several, as before stated, not one has found adoption. The Huber, minus some parts, such as the water trough and rollers, and other modifications, appears to me just the press to meet the demands of the new process. F. B.

UPON WHOM WILL THE MANTLE OF DE VINNE FALL?

To the Editor: NEW YORK, May 29, 1899.

Your recent article giving the trade the latest portraits of Mr. Theodore L. De Vinne brings up the thought that America's Foremost Printer, to which title he has justly earned the claim, is now virtually retired from active business, and that the name and fame he has made remain with us as an object lesson for the printers of the coming century. Is there any among us who can take the place that Mr. De Vinne has so long filled? Among the younger printers of today have we another who combines the qualities of rare business sense, unswerving judgment, boundless energy, artistic conception, literary capacity, sterling integrity and warm-hearted charity that have made Mr. De Vinne respected and beloved in a wider circle, I believe, than has ever come to any other printer?

Certainly there is not among the many eminent gentlemen, good printers and careful business men of the country now conducting large establishments, any one who would claim to be capable of filling the place in the trade which Mr. De Vinne must soon vacate in the course of nature. Other cities than New York have leading printers, but none stand so far above their fellows as to suggest that this one or that one may take precedence in years to come.

Among the younger printers coming into prominence, however, there is one man who has within him the possibilities of being a worthy successor of the great and good De Vinne—a man who has already demonstrated that he possesses both business acumen, artistic faculty, literary talent and integrity, the four things that contributed most to the making of America's Foremost Printer. I refer to Mr. Paul Nathan, of the Lotus Press, of this city. A dozen years ago he was an unknown small printer of upper New York City. He has in that short time pulled himself out of obscurity by sheer intelligence and hustle. He has built up the largest business in the country in his special line—that of ornate booklets, circulars, etc., and made a reputation for fine work that extends pretty much all over the United States. He solved the problem of doing an extra high grade of small work, and making it pay, and I am told that his office yields a larger profit on capital invested than any other in the East.

He is quite as well known by his writings as by his printings, and this is why it has occurred to me that the mantle of De Vinne may fall upon his shoulders, for thirty years ago Mr. De Vinne was writing for the trade press with the same sort of untiring desire to uplift and instruct the trade that characterizes the present work of Mr. Nathan. In seeking unselfishly to elevate the printing trade as a whole, Mr. De Vinne carved for himself a permanent niche in the Temple of Fame; in following the same course, Paul Nathan stands almost alone among the printers of the country, and this is why I pay him the great compliment of saying that he has within him the possibilities of another De Vinne.

C. C.



"I don't want my picture took't." "Shall I look sweet?" "All right! Go ahead!" "Why! I think it's real fun."

AT THE PHOTOGRAPHER'S.

Photos by Miss Lily Wiltberger, Oak Park, Illinois.

THE 1900 EXHIBITION.

To the Editor: PARIS, FRANCE, May 20, 1899.

The preparations for exhibits are just entering the preliminary stage: there is a good deal yet to be done in the matter of feeling the way. The French sections have just nominated their Committees of Installation, selected from the Committees of Admission, so already, in a sense, experienced. The Administration appoints four members on each committee, the exhibition four more; it is this committee that will regulate the occupancy of space, the show cases, etc., to be employed, and see that nothing will be out of harmony or violating the ensemble of the show. Foreigners regulate their committees as they please, subject to the veto of the Council of Administration. The building itself is still in the skeleton stage—large pillars, girders and segments of iron, with their foundry coat of red paint. Soon the glazing will commence and simultaneously the flooring. Then the occupiers can claim their spaces and be at rest. For the moment the Exhibition Office of the United States, situated in the

Avenue de Rapp, in a portion of the mammoth store of the Louvre Magasin, has only to beat time. All business connected with the allotment of space, the exhibitors enrolled, etc., is being executed at New York: very soon all that, when cut and dry, will be transferred to the Paris office, Avenue de Rapp, just beside the show. The officials complain that they have not obtained sufficient room; in any case the United States has secured as much space as Russia, and the ally has had the lion's share. American paper manufacturers, who at one time were accorded but 100 square feet of space, have arranged with the American Press Bureau for more extensive accommodation. French printers anticipate an extensive display of typographical machinery by America. The Parisian typographers do not display any marked enthusiasm for the 1900 Big show; such fêtes have never won the hearts of the citizens; they leave behind ever a cosmopolitan indent on the capital, but worse, run up the price of everything, and which never returns to the old scale. The Paris printers are not hostile, exactly, to the Exhibition; they submit to it with something between a Hobson's choice and philosophical resignation. No programmes of any typographical fêtes are yet spoken about. The Cercle de la Librairie intends to organize, through its secretary, a congress devoted to Technical Design. That will be new and important. As time advances many new ideas will be announced. The authors of them do not like their plans to be common property too soon. In the British section matters are just about in the same situation as are those of America. Regret is expressed at the absence of Australia from the show, save the West Australian Colony. Her display at the 1878 International Exhibition was very remarkable and most original. She could show some excellent typographical outputs.



AN INTERESTING STORY.

The Parisian printers are mostly occupied with two questions: the employment of the Linotype machine, and the augmented number of female printers. One journal in Paris, the *Petit Bleu*, and printed in blue ink, is wholly composed by the Linotype machine. The work is clean, and the reading easy; the ink makes the type pale. No complaints are made against the use of the machine; the hands have all good 'stab wages. But the Linotype is unpopular, because it supplants hand composition and throws printers out of work. It is the old story of the consequences of progress. In any case, the opposition against the machine is not so warm and fierce as formerly. It is not very evident if the Linotype can come into any general use in French newspaper offices; the journals are relatively so small, and their circulation very limited.

As for female printers, it would be no easy task to beat back that tide. It would be as much wasted effort as Mrs. Partington's exertions to mop out the Atlantic from her entrance hall. There are two papers in Paris, one daily, the other bi-weekly, wholly set up by female printers, and fair play commands to admit the work invites no condemnation. The women have started a school also for the training of printers of their own sex. The editing of the papers leaves something to be desired; leaders over a twenty-inch column in length are not in the up-to-date swim. The process of boiling down ought to be taught in the printing school. Woman's wage being cheaper, naturally is a disturbing factor in the rate of remuneration at large. Most of the disputes of the profession originate from the attempts to introduce female hands.

The printers of the Imprimerie Nationale are rather out of sorts, owing to the quarto volume of evidence taken at the Dreyfus appeal hearing, surrounded with all the protection of secresy, having found its way into the office of the *Figaro*, when it was fully published in slices. The government printers may rest assured the public does not accuse them of any breach of confidence. The *Figaro* was indiscreet, but its action belonged to the *Felix Culpa* category; its indiscretion has effected much good by turning the full blaze of day on what might have remained, till too late, under the bushel. There was a higher influence than the professionals of the National Printing office, to hand over the volume. The person who really did so, did good by stealth; he may, or may not, blush to find it fame.

The printers of France constitute a federation to protect their interests against unprofessional acts on the part of master printers. They represent 160 sections all over France, and number 24,928 members. That is the army if, by necessity, it was called out, would have to fight any deliberate, professional wrong. The total receipts from the sections for the year ending December 31 last, was 121,850 francs. The administrative expenses were 15,754 francs, and the federation has a cash balance to its credit of 129,000 francs. The moving spirit of the federation is M. Keufer; he is the *délégué*, a gentleman of extreme tact and practical ability, in addition to possessing amiable and winning manners. When a dispute arises between men and masters in any of the sections, he is at once delegated to proceed to the seat of the dissension, and his tact, firmness and experience generally succeed in effecting an arrangement. M. Keufer is also a member of the Governmental Superior Council of Work, where the best men of France, in all the departments of industry, meet to handle labor questions.

Some discussion has taken place over the necessity of the government guaranteeing a uniform degree of stability and strength, so as to insure duration for all the paper employed in the state offices; that that paper should bear a special mark, so that the public could be sure to obtain a quality of

paper that could resist the action of time. The papermakers did not view the matters in that light; they rather agreed to leave the manufacture of paper free, and to throw the responsibility as to its quality on the state's agents. No objection was made against the effort to secure samples of durable qualities, but it was preferred to in no way interfere with the efforts of private industry. The agitation may be regarded as closed. At the Bibliotheque Nationale I have had frequent occasion to look up old files of newspapers, and I must say the paper displayed no signs of premature decay after forty years.

EDUARD CONNER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVIII—JULIUS HERRIET, JR.

THE subject of this sketch, Julius Herriet, Jr., is an American by birth and training. It is not a usual thing for father and son to follow the same occupation in America, for which our perfect freedom of action and bent may be responsible. Our youths are pretty certain to have formed an opinion relative to a career which is different from the parents. However, there are exceptions, and we have one of the examples in Mr. Herriet, who is a son of Julius Herriet, Sr., who was for a generation employed in designing and engraving faces, an account of whom appeared in THE INLAND PRINTER for January, 1899.



JULIUS HERRIET, JR.

Julius Herriet, Jr., was born in New York, July 4, 1861, and there he grew to manhood and received his education in the public schools of the city. He completed his course in school at the age of fourteen, when he went into the printing office his father was then conducting in conjunction with his work of designing and engraving type faces. Mr. Herriet thinks it must have been a sore trial to his father when he first attempted to learn that branch of business from the senior. After many unsuccessful attempts, he says he was at last of some assistance to him, though typecutting was a rather monotonous occupation for a boy of his age.

A little later, Mr. Herriet went to Hinds, Ketcham & Co. (now the United States Printing Company) as an apprentice, to learn the engraving of color plates or tint-blocks on type metal, where he remained for three years. The desire for change grew too strong to resist, and he returned to his father to aid him in his work. During this time he assisted in engraving Octagon Shaded, a series of blacks, an Egyptian Border, and many of the trade cuts brought out by Conner's Sons from 1881 to 1886. In 1886 Mr. Herriet again left the employ of his father, and opened an office of his own. He took space with the Manhattan Press, located at No. 76 Park Place, a building which afterward became notorious when it collapsed and fell asunder, causing the death and serious maiming of a number of persons employed therein. Here he cut his first alphabet independently, a font of typewriter characters for Farmer, Little & Co., called Typewriter No. 2.

The late John K. Rogers, of the Boston Type Foundry, had dealings with the Manhattan Press, and on one of his visits Mr. Herriet made his acquaintance, which resulted in an engagement of his services as an engraver for the Boston Type Foundry. After going to Boston he was actively employed for several years, and during the time produced a number of well-known styles for that foundry. The first series cut in Boston was the Makart, in three sizes. This was followed in due time by Coburg, Quincy Script, Webster and Rogers (named after John K. Rogers). All characters of the Rogers are cut in one uniform width or set, which became a necessity to its successful composition in zigzag or diagonal designs. Later he cut Samoa and Façade Condensed. All the foregoing were Mr. Herriet's own designs. Then he cut several sizes of Mural and Façade, some of them to the point-set and uniform-lining system, which had been advocated in a series of articles written by N. J. Werner and published in the *Artist Printer*.

Mr. Herriet finally tired of Boston and returned to New York. There he cut the series of Fashion Extra Condensed for Farmer, Little & Co. He then went to Bridgeport, Connecticut, where he was employed by the Marigold Printing Company, combining his knowledge of composition and typecutting. While there, he began the Times series for the Keystone Type Foundry, and decided to go to Philadelphia to complete the work. After completing the series, he returned to New York. During his stay in Bridgeport he learned of some experiments in producing type in steel or other hard metal for typewriters, and conceived the idea that the same machinery could be utilized for producing a printing type. On returning to New York he hunted up the inventor of the machine, and joined him in a series of experiments, which they followed up sufficiently to demonstrate its feasibility. Not having enough money to properly introduce the idea, after several interviews with representatives of a large type foundry, who encouraged them to continue their experiments and offered to pay for the experiments, but declined to guarantee any share of the profits or proceeds of future operations, the project was abandoned.

Mr. Herriet, after practically abandoning type designing and engraving for fully five years, is once more actively engaged for the A. D. Farmer & Son Type Foundry. He is yet a young man, and probably has a long and useful career ahead of him.

SOME CHICAGO EMPLOYING PRINTERS IN CALIFORNIA.

MR. WILLIAM E. CURTIS, the correspondent of the Chicago *Record*, in a recent issue of that excellent paper, gives some side lights on the avocations of one of the more prominent printers of Chicago in his ranch in California. Writing from Pasadena, Mr. Curtis says:

"One of the largest and finest fruit ranches in Southern California belongs to Andrew McNally, of the well-known literary firm of Rand, McNally & Co., of Chicago. He has a beautiful home at Altadena, where his family lives the greater part of the year, and several hundred thousand dollars invested in up-to-date fruit culture near La Mirada, a short distance south of Los Angeles.

"The natives say you can find on Mr. McNally's ranch all the latest inventions and the most improved devices for fruit raising, and that it is the model ranch of the country. Especial attention is given to the cultivation of the lemon, olive and grapefruit, and they say that Mr. McNally's crops will soon be so large that he will be forced to squeeze the oil out of his olives and the juice out of his lemons by machinery and ship the product in tank cars to the Eastern markets. Therefore, when you see a trainload of lemon juice coming into town at any future time, you can safely say that it belongs to Andrew McNally.

"Mr. McNally is the inventor of the grape-bitters, a specific for la grippe and all malarial diseases, which I mentioned the other day. It is a natural and an agreeable remedy. He squeezes the juice of the grapefruit into tanks with machinery and treats it chemically so that it preserves indefinitely its medicinal properties and delightful flavor. The manufacture is still on a small scale, but Mr. McNally intends to enlarge it gradually as the demand increases, because he believes that his bitters will be recognized universally as a blessing.

"The most important event in Mr. McNally's experience in this country was the discovery of a whisky spring. His men

were sinking a well on his fruit ranch at La Mirada — which, by the way, means fine view, and is well named — and when about 600 feet below the surface they struck a spring of whisky; not a very high quality, but good enough for cooking purposes or external application. The hired men drank it with great relish, and the discovery was celebrated by a war dance that night. You can find almost anything in California, but the most gratifying discoveries have been accidental.

"Mr. Sprague, Mr. Durand, Dan Cameron, C. W. Smith, Dr. Norman Bridge and several other members of the Chicago colony were invited over to La Mirada by Mr. McNally to inspect his discovery, and the unanimous verdict was that nothing in the whole country, except perhaps the climate, could surpass that spring. Mr. McNally was determined to sink the well deeper, in the confidence that he could strike a better brand of whisky. They urged him to let well enough alone, but he is stubborn and fond of having his own way, so he ordered the men to go on drilling and spoiled the whole thing. There has not been a taste or a color of whisky in that well since. Mr. McNally feels a little chagrined over the results of his stubbornness, but he kept his own counsel and is sinking wells all over the place in the hope of striking whisky again. The neighbors say that is what keeps him here.

"Dan Cameron, of Cameron, Amberg & Co., occupies a ranch which belonged to the late Joseph Medill, and, the house having burned, has built a new residence after the mission style of architecture, which is the center of a great deal of hospitable enjoyment."

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE THIRTEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA.

Mr. Wilson H. Lee, president of the Connecticut Typothetæ, writes that the dates for the thirteenth annual convention of the United Typothetæ, to be held in New Haven, Connecticut, have been fixed for September 12 to 15, inclusive, and that there is every prospect of a very large attendance. The dates are somewhat later in the year than those usually selected, on account of the desire of the local committee of arrangements to provide ample accommodations for all who may attend. The fact that Yale College will not be in session at the time selected will give the Typothetæ the right of way to the best hotel accommodations, which during the college year are largely taken up by the collegiates. Mr. Lee further writes:

"Our arrangements for the convention have so far consisted mostly of passing the subscription paper and outlining our plans in a general way. We have secured the Historical Society hall for a meeting place. It is a beautiful hall situated in the Historical Society building, which is filled with rare and curious historical relics, to which our guests will have free access while here. Our headquarters will be at the New Haven House, opposite Yale College. Ample hotel accommodations will be furnished there and at the two other hotels for all who may come.

"We have also had the privileges of the Pequot Club extended to us. This is a shore club, beautifully situated at Morris Cove, forty-five minutes' ride from the center of the city. There are also other good shore houses within thirty minutes' ride of the city, where Western members who do not often get a sniff of salt-water breezes may secure rooms if they desire. Then, there are numerous resorts within easy distance of New Haven celebrated for their shore dinners. Our delegates will be taken to one of these resorts during their visit. We shall also visit Hartford, one of the most beautiful cities in the country, where there are many things of interest to see.

"We are in negotiation with the paper manufacturers of Holyoke for a trip to that city to visit the mills. We have, in fact, so many ways of entertaining the delegates that it is hard for us to decide just what to do and what to leave undone, but there is no doubt that every moment of the time spent here will be profitably and enjoyably occupied. We hope to see a large delegation from the West, as we are sure of one from the East. All of our members are very much interested in the coming of the convention, and will do all in their power to make it pleasant for our guests."

In regard to the questions to come up for discussion at the approaching convention, both President Morehouse and Secretary Cushing are of the opinion that it is yet a little early to discuss a formal programme. It is, nevertheless, certain that many weighty and important subjects will come up for discussion, and that the master printers throughout the country are looking forward to the meeting with much greater interest than has been manifested over any other meeting in recent years. Many of the questions left unsettled at the Milwaukee convention will again come forward for action. The fact that the conventions of the Typographical Union and the Printing Pressmen's Union will precede this year that of the United Typothetæ will render it wise to wait until after these earlier conventions before deciding upon the business to be brought before the employing printers. There will undoubtedly be questions raised at the meetings of the printers and pressmen which will have equal interest for the Typothetæ. Reports on the workings of the shorter workday agreement will of themselves be of very great interest. The agreement entered into in Syracuse last October can still be regarded as an experiment. It has not yet received the sanction of the United Typothetæ, as a whole, and its reception by the New Haven convention will undoubtedly be largely influenced by the reports that are made at the earlier conventions of the employes.

It will be of interest to learn how many of the subordinate unions have taken up the promise conveyed in the third paragraph of the agreement, and honestly striven for its fulfillment. This paragraph, of which, it must be confessed, not much has been heard since the agreement was signed, reads as follows:

> That the said International Typographical Union, International Printing Pressmen and Assistants' Union, and International Brotherhood of Bookbinders, will endeavor in the meantime to equalize the scale of wages in the competitive districts where at present there are serious inequalities, upon the basis outlined by the representatives of the Pressmen's and Typographical Unions at the Milwaukee Convention of the United Typothetæ of America.

It may be that the work of the unions has been carried on so quietly that no noise of their accomplishments has reached to the outside world, and that at the forthcoming convention ample evidence will be offered that this clause was not inserted in the agreement as a mere sop to the employers, without any clear and distinct intention of carrying it out. Upon the showing made will undoubtedly depend in a large measure any further action in the line of coöperation between the Typothetæ and the unions.

ENCOURAGING REPORT FROM NEW YORK.

At the annual meeting of the Typothetæ of New York City, Joseph J. Little was elected president; Theodore L. De Vinne and John C. Rankin, vice-presidents; E. Parke Coby, secretary; Charles H. Cochrane, recording secretary; Horace G. Polhemus, treasurer; I. H. Blanchard, Richard R. Ridge and Paul Nathan, executive committee. Trustees for one year: William H. Van Wart, Theodore L. De Vinne, John C. Rankin, Jr., B. H. Tyrrel, James Stewart. Trustees for two years: James A. Rogers, Henry Ivison, Ernst Rost,

Douglas Taylor, Henry Bessey. Trustees for three years: Harry E. Hallenbeck, C. Bowyer Vaux, E. L. Kellogg, Francis E. Fitch, A. H. Kellogg. Arbitration Committee: J. Bishop Putnam, J. H. Eggers, Francis E. Fitch, F. L. G. Gilliss, Livingston Middleditch. Entertainment Committee: T. B. De Vinne, Frank A. Munsey, David Williams, Charles Francis, Paul Pfizenmayer.

From Secretary Cochrane's report the following paragraphs are culled:

During the past year this Typothetæ has increased in membership from 119 to 156, a gain of 37. There are 7 more active members, 29 more associates, and 1 more honorary than last year. The total addition to the membership during the year is 46, and the number of resignations 9. The previous year there were 12 resignations, so that there is this year a showing of both reduced withdrawals and increased additions. Of the 156 members on the roll, 94 are active, 55 associate, 6 honorary and 1 life. The total membership paying dues is 149, which will give this body a much increased representation in the United Typothetæ.

There have been no recent strikes in the trade. The difficulty between the Fless & Ridge Printing Company and the Franklin Association was submitted to Hon. Seth Low for arbitration, and a decision returned favorable to Fless & Ridge, citing that the demand for $2 extra for long runs was not fair. Since the decision the feeders' union has split. The strike against the Publishers' Printing Company and the Trow Company, of last April, was settled in four days, through the aid of the Typothetæ, on terms considered favorable to this body, and since that time there has not been manifested any further disposition on the part of the unions to use the electrotypers to coerce the printers.

A Collection Department has been established for endeavoring to collect bad bills for members at a nominal cost, and thus far the department has succeeded in collecting about one-fifth of the poor accounts placed in its hands. It is hoped that the members will make more use of this department the coming year, because it is believed that the system employed will often bring money where members cannot get it themselves; also because the possession of such accounts by the Collection Committee makes it possible to place the names of poor-pay people on the Wrong Font list more promptly than heretofore.

This Typothetæ has not taken any steps looking toward an increase of prices to customers, to offset the increased expense of running printing plants a shorter number of hours. The outlook for the coming year presents a horizon clear from labor difficulties, and if prices were only better, the prosperity of the printing trade would seem to be assured for some time to come.

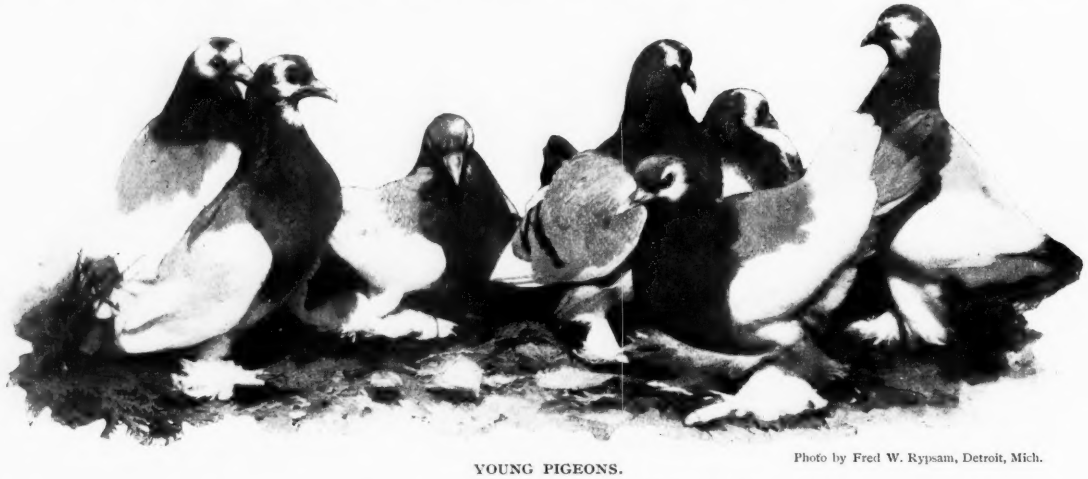
THE ALLIED COUNCIL LOST.

The Allied Printing Trades Council, of Minneapolis, recently brought suit against the Shepherd Printing Company, of that city, for alleged illegal use of the union label. President Drake, of the council, had Frank J. Shepherd, secretary of the company, arrested, charged under the law with having used the label of the printing craft without authority. On its face, it looked as if the council had the proof necessary, for it was shown that the label was used, and it was shown that Shepherd employed nonunion pressfeeders in his shop contrary to the rules made and provided by the council. The evidence was all put in, and, upon motion of the defense, the case was dismissed without evidence on his part.

From the evidence brought forth by the prosecution it appeared that a man had ordered cards from Shepherd, stipulating that the trade label should be placed thereon. When they were delivered the label was not there. They were sent back, and Shepherd had one of his printers see Mr. Drake to secure a label electrotype if he could. He was told to say that Shepherd paid more than union rates, but could not get union feeders to go out to his place. The man secured the electrotype and it was used on the cards. The prosecution had failed to show criminal intent, for Shepherd had received the electrotype from the president of the council, and hence no crime could be imputed to him. He was dismissed.

PAY FOR COMPOSITION OF CUSHING TYPE.

During the month THE INLAND PRINTER received from Messrs. J. W. Franks & Sons, Peoria, Illinois, samples of Cushing type, manufactured by the American Type Founders' Company, with the information that their compositors complained that the type was too lean to be set for the ordinary price of composition, 40 cents per 1,000 ems, and desiring to know THE INLAND PRINTER'S opinion of the matter. The firm uses the Cushing series on magazine work. The following reply was sent:



YOUNG PIGEONS. Photo by Fred W. Rypsam, Detroit, Mich.

We have measured the line you send and give below some information which may be of value:

Ten-point—1,000 ems standard contains 77 alphabets of 13 ems; 1,000 ems Cushing contains 89 alphabets of 11¼ ems; a difference of 12 alphabets, or 135 ems in 1,000 10-point ems.

Eight-point—1,000 ems standard contains 71½ alphabets of 14 ems; 1,000 ems Cushing contains 77 alphabets of 13 ems; a difference of 5½ alphabets or 72 ems in 1,000 8-point ems.

Six-point—1,000 ems standard contains 66⅔ alphabets of 15 ems; 1,000 ems Cushing contains 72½ alphabets of 14 ems; a difference of about 5 alphabets, or 70 ems in 1,000 6-point ems.

The above differences the compositor has to set more than he would if type was up to standard, and therefore he should be paid for them either by adding that many ems to each thousand or increasing the rate per thousand ems to cover extra composition.

A WRECKING CREW AT WORK IN CHICAGO.

The labor editor of the Chicago *Times-Herald* says in a recent issue of that paper:

A self-constituted wrecking crew of the printing crafts of Chicago, formed soon after the stereotypers' strike last July, seems to be in a fair way to realize the infamy for which it was created, in that at a special meeting of the Allied Printing Trades Council, held on Thursday evening, after several hours of a heated debate, in which every delegate took part, a resolution to indorse all existing contracts between the council, its affiliated bodies and various employers was overwhelmingly defeated. Not only this, but a seat was refused a delegate of Typo-

graphical Union No. 16, who had been sent to fill a vacancy on the delegation. The opposition to the resolution was ably led by the stereotypers, who seem to be bent on getting all printing crafts unions into the same boat with themselves.

How this action will affect over one hundred contracts (none of which has been indorsed) between the Printing Trades Council and various employers is still a debatable question, but when that body declared one, two or three contracts null and void and repudiated them, such action must certainly cover all contracts. Hereafter there is nothing left for Typographical Union No. 16 to do but withdraw from and have no more business relations with an irresponsible rabble which does not recognize the sanctity of an agreement of its own making, and it will no doubt take such action.

The action of the Printing Trades Council precludes the possibility of thoroughly unionizing several newspaper and book offices of Chicago for many years to come, for no sane employer of labor would make an agreement with a body which is guided by the whims and idiosyncrasies of a handful of "men" who would ruin if not permitted to rule.

PROVERBS FOR PRINTERS.

The motto on the menu of the ninth annual dinner of the Master Printers' Association of Rhode Island was: "We are not in Business for Our Health." Interspersed with the various dishes were proverbs for printers, which must have added zest to the appetites of the guests. Here are some of them:

The majority of employing printers are more enthusiastic workers than they are competent business men.

Printers worry more about an idle press than they do about the lack of profit in a job; and for this reason will take a profitless order for the sole purpose of keeping a press busy.

Do not aim to get every job in sight, but rather aim to get a fair profit on everything you handle.

Remember, the busiest printer is not always the most prosperous.

Suppose you, established printer, had rejected all the unprofitable work you have done in the last five years, and had charged ten per cent more on all the orders that would have stood the extra price, how much better off you would be today.

A great majority of printers do not know what their products cost them, and then cut prices are the direct result of this lack of information.

The habit of wanting every order in sight, even at the sacrifice of any possible profit, is the only obstacle to overcome.

Is the purpose of business, glory? or a desire for a safe investment—an honest living?

If we are in business, why not sell our product at a profit?

But what is the use of worrying about past mistakes?

Let us resolve to do differently in the future.

Gov. Elisha Dyer, of Rhode Island, Mayor Baker, of Providence, President Morehouse and Secretary Cushing, of the United Typothetæ, and many other distinguished guests were present. All the speakers agreed that good times for the master printer had returned in earnest. President Morehouse made this pointed remark in discussing the shorter-workday movement:

"It is my opinion that an eight-hour day will soon go into force, and in discussing the question we may as well discuss the eight-hour day instead of the nine-hour day."

An increase in the price of the production to the consumer and the adoption of uniform price schedules were suggested by Mr. Morehouse as the best methods of meeting the new condition of things.

NOTES.

FORTY guests were present at the last monthly meeting and banquet of the New Haven master printers. A representative of the envelope trust was present by request and the question of protecting the buyers of quantities under 10,000 lots was discussed. Great interest was shown in the forthcoming convention.

THE Connecticut Typothetæ has adopted a scale of prices for its members, and there are assurances that it is being lived up to. The members, as one of them expressed it, had become tired of seeing all the profits going to their customers and thought it was time to intervene for their own protection. A worthy example for other societies.

A BANQUET was recently given at the Sherman House, Chicago, in honor of John Anderson, the veteran newspaper man, on the occasion of the completion of a third of a century of the publication of his newspaper, *Scandinaven*. Mr. Anderson began his business career as a newsboy in Chicago and is now proprietor of a printing plant doing $500,000 worth of work a year, and considerable other property. Mr. Anderson ascribes his success to the frugality of his youth and the hard knocks he got in his earlier years.

THE removal of Alfred Dolge from Dolgeville, New York, to Chicago, marked the failure of another attempt to establish a coöperative colony without taking into account the ordinary traits of human nature. At a farewell reception and banquet tendered to Mr. Dolge before his departure, Mr. Dolge told how he had started out a quarter of a century ago with a capital of $30,000 to build up a business and a town in which every producer should have his equal and just proportion of the things produced. "And it was just when I had begun to believe that my hopes were realized," he sadly said, "when I was struck down by my friends. Since then I have had to see the work of my life ruthlessly destroyed by selfish, cold-blooded men, who know but one god—the almighty dollar."

THERE has been a little discussion in New York City over the Saturday half-holiday. When ten hours was the rule, many employers paid their workmen for a full week during the summer, although work was stopped at one o'clock on Saturday, but when the employers were forced to grant the nine-and-a-half-hour day, they almost universally docked the men for the time lost on Saturday. At Syracuse last fall it was agreed between the unions and the Typothetæ that fifty-seven hours should constitute a week's work, but as New York had already granted a fifty-six-and-one-half-hour week, the latter has been the figure on which wages are based in the metropolis. During the latter part of May, Typographical Union No. 6 sent out notice to employers that price-and-a-half would be charged for Saturday afternoons, the same as for overtime. President Little, of the New York Typothetæ, at once wrote a letter to President Farrell, of No. 6, remonstrating, and calling attention to the Syracuse agreement. As a result, No. 6 revised its action, and now every establishment in New York may arrange for the Saturday half holiday at the mutual convenience of employers and employed, the men being privileged to make up the time during the week to the fifty-six and one-half hours, which is the legal New York workday in the trade until November 21. The only prominent exception to these regulations is the Polhemus Printing Company, which worked ten hours a day up to June 1, and then reduced the hours to nine, without waiting for the date fixed by the Syracuse agreement.

A LYRICAL LADDER.

Mr. James J. Martin, a member of the composing-room staff of the *Courier-Journal*, Louisville, Kentucky, submits the following:

At making rhymes	In olden times
Old Homer caught the masses,	
Likewise was Pope	well up the slope
That led to famed Parnassus.	
That fellow Moore	long held the floor
In writing rhymed romances;	
And Byron, too,	was of the crew
Of Poesy's free lances.	
Each in his line	was very fine,
And made his own times gladder;	
But they never could,	try as they would,
Compose a rhyming ladder.	

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

NOTES FROM SCOTLAND.

William Gilmour, an active worker in the reform movement, of Glasgow, Scotland, in a recent letter to the writer gives some interesting notes regarding affairs in that city, from which we quote. His views on the liquor problem are novel, to say the least; and considering all we are told of the successful civic schemes practiced there, the financial and sanitary conditions of "the model municipality" are worthy of special attention:

"In the last dull season — about five years ago — all social reform bodies were receiving recruits, and meetings full of enthusiasm were being held nightly; now, however, we have had a long spell of what is termed 'good trade,' building houses and warships (the Czar's peace proposals notwithstanding), etc., and all economic and social miseries *seem* to be *non est*. But no; the difficulties and inequalities of five years ago still remain with us, but the present lull in agitation can be accounted for in the fact that every willing worker, no matter how miserable the pittance he may receive in wages, is at least able to get his food.

"This, too, be it noted by the student of current politics, is the season when the old political parties receive most of their recruits, or get back old adherents into their ranks. I refer specially to the liberal (lately called *Gladstonian*) and conservative parties.

"The methods whereby such results are obtained are very numerous and diverse, and, therefore, I can only glance at one or two of them. Some clergyman or member of the House of Commons has spent his holidays in Egypt, Africa, Italy, France, Switzerland, or some other very habitable part of the globe, and on returning home gives a series of lectures on the countries visited, illustrated by lantern slides or the kinematograph. It is a nice way to spend an hour, and Smith, Brown and Jones are delighted with what they have seen and heard, and fancy that they could do worse than join an association — as per a warm invitation at the end of the lecture — where there are so many well-dressed and influential people present.

"Further: The problems of land, currency and other correlative questions are too dry for study after a heavy supper, but the war in the Philippines, or it may be a Dargaii charge, a battle of Omdurman, a prize fight or a heresy hunt gives the requisite amount of excitement required to the displacement of the old grumbles and growls, and the so-called labor cause is out of the running *pro tem*. Such, briefly, is the present attitude of the average British workingman, and as a result the bond of sentiment, patriotic and otherwise, between the employer and employed, the militant and monopolistic parties, is as strong, if not stronger, than before the grumbling period.

"Glasgow is very well off for public parks and recreation grounds — but a sad lack of open space in the city proper. The cost is a tax of 3½d. per £1 of rating (rental). The total revenue for parks last year was £56,147, with an expenditure of £54,375; this year the expected cost is £64,500. There are nineteen parks, with an area of 1,022¼ acres, and £660,000 has been spent in acquiring them.

"The people are nothing if not law-abiding, and our City Fathers have us hedged in by many acts of Parliament and by-laws. To enforce these there are 1,320 police constables, being one constable to 541 of the population.

"Glasgow, and, indeed, Scotland generally, is famed for its religiosity — accounts from abroad testify to this fact, but at home there are many clergymen and other good folks who deplore a sad lack of morality. I have frequently spoken to people from other cities and parts of the globe, and they inform me that our streets, on Saturday evenings especially, are a disgrace to the nineteenth century; nay, more, that the language of boys and girls, from fourteen years upward, among the *bas peuple*, is altogether shocking, and personally speaking, I can reëcho the sentiment. As soon as the 'pubs' close at 11 P.M. on a Saturday night, the streets are so crowded that a sober person has to perform some careful feats of navigation to prevent himself coming into contact with the worshipers at the shrine of Bacchus.

"I have watched the temperance movement in Scotland, and I am forced to conclude that all its attempts at prohibition have proved far from satisfactory. It has managed to get some licenses removed only to give a greater monopoly to those remaining; nor do I think municipalization or the Gothesbergh system would cure the evil. The real cure, in my opinion, is to allow liquor to be vended as freely as apples or oranges, thereby bringing in a wholesome competition which would, in time, cause better liquor to be sold, a reduction of the extraordinary rentals now obtaining, more comfortable houses with a diversity of food stuffs, which latter are absent in most of the saloons, those in the center of the city excepted. Not that alone, but it would break down the large monopoly given to single individuals — some such have as many as fifty houses, not exactly in their *own* name, but wrought for them by a responsible manager in whose name the license is vested, for a good salary per week; in a word, the English system of *tied* houses is becoming more popular to the public disadvantage. A number of next to useless royal commissions have been held to regulate, or suggest means for regulating, 'pubs' and no good results have been obtained; in fact, there was a commission quite recently, and on looking over the Scotch report I did not find the name of a single employe; there were, however, a large number of people examined who could only have a second-hand theoretical knowledge, who dogmatized with all the appearance of men who had been in the *trade* all their lives. I have dwelt at some length on this theme because of the fact that it is almost a universal one, and interesting to people in all liquoring countries.

"It is a common saying that other people generally know more about your business than you do yourself, and this applies quite apropos to a gentleman who used to write for the Ruskin Colony paper — Henry R. Legate; he was good enough to assert (but upon what authority I do not know) that the people of Glasgow were relieved from paying taxes by the success attending the municipal ownership and management of the street tramways. Of course, it was an error, but like many others it was difficult to kill. I was even requested to send my receipt for taxes paid to one influential American newspaper. Far from such being the case, the amount paid per head of the population from local or imperial sources amounts to 17s. 2d.; excluding the imperial it is 14s. 3.79d. And the municipal debt last year was £9,049,065 (multiply by five — roughly — for dollars). The interest payable on this amounts to something over £500,000 — a sum which would pay for educating all the children in the city. The municipal revenue, including taxes for 1897-98, was £2,204,362, and expenditure £2,136,801. Capital expenditure, £665,985.

"There are 12,724 persons in the poorhouses or in receipt of relief. There were 661 fires last year, doing a damage of £225,000. We have woman suffrage to the extent of 22,230, and for the school board 156,852. We have also 97,599 unmarried women between the ages of fifteen and forty-five. The area of the city is, east to west, 9¼ miles; north to south, 5¼ miles, including suburbs.

"If you and I were to be sailing up the noble Clyde about this time, you would most probably remark to me: 'I say, Gilmour, where is that odor coming from?' I would have to reply; 'From the waters of the noble river upon

which we are sailing — all the sewage of our city goes plump into it, to the extent of 60,000,000 gallons per day, or 21,900,000,000 gallons per annum. Now, sir, if you will let go your nose, we will get ashore!'"

GENERAL NOTES.

THE International Association of Machinists has removed headquarters from Chicago to Washington.

THE linotype machine tenders are joining the International, through the locals, under the new law.

WASHINGTON delegates will make a strong effort to have the International headquarters moved to that city.

WILLIAM CLEELAND, for a number of years assistant foreman of the *Times*, Philadelphia, has been made foreman of the same paper.

AT the annual election of Typographical Union, No. 2, held on Wednesday, May 17, the following officers were elected: President, Theodore Yarnall; vice-president, William J. Sloan; secretary, William J. Bollman; treasurer, Jacob J. Rupertus; delegates to International Typographical Union—John A. Churchill, William B. Stout, Ernst Kreft.

THE Detroit convention of the International bids fair to be well attended and many representative men have been elected. It is expected that the nine-hour day enforcement will receive special attention. Otherwise there is nothing of particular moment. Parties of visitors are arranging in Chicago, Cincinnati and Indianapolis, and Detroit union is making elaborate preparations. The allied trades are somewhat mixed over the amendment adopted at Syracuse and indorsed by the referendum, by which the Trades District Union of Stereotypers and Electrotypers was recognized and given considerable authority which has been the source of no little discontent among the electrotypers. The Trades District adopted a constitution which prevents an electrotyper from being president of that body, and the electrotypers cannot see why they should pay money into the Trades District Union if they cannot have the same rights as stereotypers. The Chicago electrotypers have sent in their charter, and other unions threaten to do the same thing unless a halt is called upon the Trades District Union. The photo-engravers are also endeavoring to form a district union.

"F. W. B.," a member of Pittsburg union's shorter workday committee, sends reply to the statements of Mr. McFall, of Murdock, Kerr & Co., made in May issue, relative to the attempt of the union to secure the nine-and-a-half-hour day in that city. He denies that this firm was willing to grant the reduction of hours with corresponding reduction of pay, and states that the vote taken on the subject by the employes was not fair to the union portion of them, as the ballot was so worded that they were disqualified, and the nonunion employes were approached on the subject by a missionary of the firm in the interest of a ten-hour day. He continues: "No firm owes more of its success to the brains and willing application of its employes than does this one. Mr. McFall, if I am credibly informed, has repeatedly admitted that this claim is substantially correct. Keeping this phase of the situation in mind, does it seem so unreasonable that this capable and deserving element in the firm's success should have naturally anticipated better and fairer treatment than was accorded upon the presentation of so just a demand as that of last November? Hundreds of firms throughout the country, including quite a few in Pittsburg, found it possible to grant the demand for a shorter workday, and why should this well-patronized, up-to-date plant find its acceptance of the ever-changing industrial conditions so beset by insurmountable obstacles? Thanks to the senseless and ruinous cutthroat policy pursued by the local firms, competition is indeed, as Mr. McFall says, unusually keen, but little, if at all, more severe than elsewhere where the shorter workday was realized without the semblance of a conflict. Familiar as I am with the local situation, I cannot escape the conviction that the existing opposition to the nine-and-one-half-hour day is founded less on dissatisfaction with the lessening of the hours of labor than it is based upon the desire to antagonize the union. To my personal knowledge, they lost last January one weekly publication which was good for $5,000 annually; $1,000 annually on another, which they sacrificed in order to retain; several hundred on yet another, to say nothing of the thousands lost in different 'cuts' made to hold contracts slipping from them, as well as the vast sums sacrificed in bidding on new work and in making repairs following in the wake of needless breakdowns, incident to the employment of incompetent workmen in the pressroom. Dissatisfaction among their customers is by no means exceptional, and it is a conservative estimate to place their direct and indirect loss at between $10,000 and $15,000. I say this in no spirit of vain boastfulness to show the union's power, but in genuine sorrow and regret to illustrate the extent to which some will go sooner than acknowledge error. Trades-unionism is far from perfection; its methods and its purposes are sometimes at direct variance with reason and natural conditions, but withal it has been labor's foremost friend and has rendered capital many a substantial service for which it has received neither credit nor reward.



Photo by Ralph Cary.

A GAME OF DOMINOES.

From collection of H. W. Fay, De Kalb, Illinois.

In the printing business the interests of the employer and employe are identical, and the time is not so very far distant when both will recognize and acknowledge this fact, and then the strike and lockout will be relics of the barbarous past, and intelligent unison will supplant the ignorant discord of the present. In the meantime, the fight for the shorter workday in Pittsburg is to be prosecuted with renewed vigor and along new lines, and next November may not prove to be near so much of a bugaboo as Mr. McFall would have it appear.

One of the most pernicious doctrines that have been handed down from past and fading industry is that of faithfulness on the part of employe to employer. To be honest in one's working hours, to do a fair day's work for a fair day's pay, is a rule that needs no defense. There are some who excuse neglect on the ground that the less work they do the more there will be to pass around; but practical trade-unionists know better—that if all practiced negligence in the office and the pay roll was enlarged correspondingly, there must follow a demand for a reduction in the scale of prices; and certainly such a practice would act as a deterrent to an increase. This loyalty to one's shop or newspaper causes as much dissension between printers as any other, and as a general rule it is noticed that those who defend their particular office the hardest on the outside are those who shirk work on the inside. "Our office" may be just as much in need of criticism as any other, and he who too readily jumps to its defense, or displays sensitiveness on the matter, is a fit subject for suspicion by his fellow-unionists and one that will bear watching by his employer. This is, of course, not true in all cases. There are many who believe it a duty to be loyal to their shop under all circumstances, just as some zealous patriots uphold their country when wrong, and thereby injure it the more. Then there are many good people whose sympathies are touched by their surroundings; they are thus incapable of impartial judgment and cannot recognize it in others. To criticise the editorial utterances of the newspaper upon which they are employed is to them an attack upon the entire outfit from manager to devil. So have we known others to change their politics to suit the establishment that employs them, and to have the audacity to rush into print to defend such institution. Let no reader of this, however, imagine that these practices are the rule. If they were we might give up the struggle for labor and reform and have done with this discussion. It is only desired to arouse the attention of those who honestly but foolishly fall into such error, and to dispel their illusion that everybody who criticises their newspaper or office is necessarily actuated with narrow and personal motives. It is also desired to designate plainly those who will bear watching. Most employers can discern a fawner without great effort, and only hold them while they can use them; and a foreman who surrounds himself with such people will find himself "left" at the most critical time. He who will "work" the union for the office will work the office and all who are in it for himself if he ever gets a chance. It sometimes happens that an employer finding a union official who is tractable imagines he has discovered one superior to his tribe, and not infrequently elevates him to some position, perhaps a foremanship. Those alleged radicals who want all or nothing, and who never will put off till tomorrow what it is impossible to secure today, only hoist such persons as these into good favor by giving them an opportunity to act as go-betweens. Then, while employers as a rule have a desire for the decency and the fitness of things, as we can see in the general acceptance of the shorter workday and the labors of their representatives at Syracuse, yet there are many among them, or they are represented by managers and superintendents, who are as small and mean as can be found. They are not above offering bribes to labor's officials, which if the latter could prove, would make racy reading, and would serve to show the general public that the worst tactics in this labor struggle are not occasional whippings of "rats." Far from it.

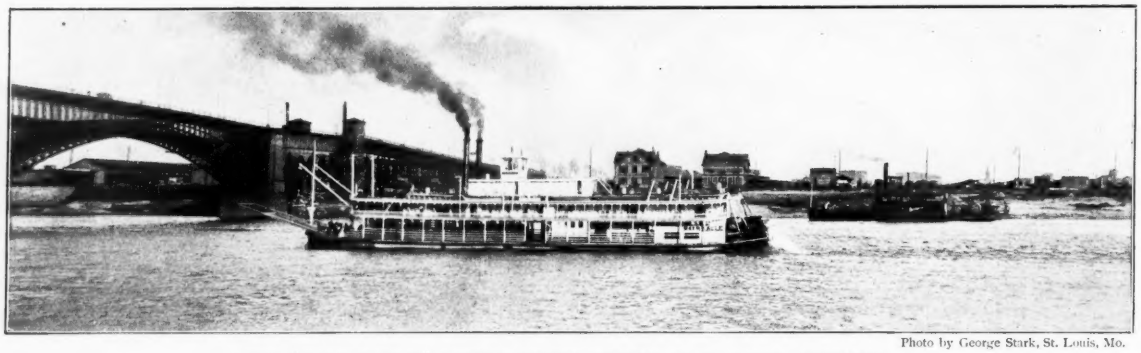


Photo by George Stark, St. Louis, Mo.

THE "BALD EAGLE" PASSING UNDER BRIDGE AT ST. LOUIS, MISSOURI.

RECEIVER APPOINTED FOR HOWARD LOCKWOOD & CO.

On the application of Mrs. Carrie Alers-Hankey, president, and Mr. Lionel Alers-Hankey, treasurer, of the Howard Lockwood & Co. corporation, printers and publishers, at 520 West Broadway, New York, Justice Beach of the Supreme Court on June 9 appointed Lionel Alers-Hankey temporary receiver of that concern. This is the first step in proceedings brought through Sullivan & Cromwell for the voluntary dissolution of the corporation. Mr. Hankey qualified as temporary receiver with a bond of $20,000. Augustus C. Brown, of 120 Broadway, is the referee, and persons interested are required to show cause before him on or before September 11 why the company should not be dissolved.

The amount of liabilities is stated at $75,458.83 and the assets at $49,156.13. A chattel mortgage to secure a loan of $18,000 is held by Charles Albert Perkins. The list of creditors is a long one, and it includes a large number of small items. The largest liabilities are the Ninth National Bank, $18,000; L. Alers-Hankey, $27,297, money loaned; L. Alers-Hankey, $6,000, salary; Campbell Printing Press Company, $5,286; William Brennan, $10,050, for rent.

In the application for the receivership it is alleged that the company is unable to meet its obligations as they fall due, and is insolvent. Twenty thousand dollars of these obligations are coming due within the next four months. For a considerable time past business has been conducted at a loss to the stockholders, the company has been compelled to borrow large amounts to meet its running expenses, and

the directors saw no prospect of such an improvement in its affairs as will enable it to pay its debts out of its earnings or even to avoid further loss.

Among the assets are these items: Plant and machinery (book value, $72,276), estimated actual value, $38,500; good accounts, $5,500; doubtful, $1,100; notes receivable, $2,318, and cash on hand, $1,838. The business was started in 1872 by Howard Lockwood, who died on November 4, 1892. His widow married L. Alers-Hankey, and the present company was incorporated on June 30, 1896, with a capital stock of $100,000, of which $92,400 is held by Mr. and Mrs. L. Alers-Hankey and $5,000 by Gordon Cameron.

Until a few months ago Howard Lockwood & Co. published several trade papers, including the *Paper Trade Journal*, the *American Stationer*, Lockwood's Directory, and the *Printer and Bookmaker*. All of these publications were sold, the first three named to the Howard Lockwood Publishing Company, a corporation composed of the same stockholders as Howard Lockwood & Co. Still more recently these three publications were sold to the Lockwood Trade Journal Company.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

A BOOK ON ZINC ETCHING.—Bob Nolan, Dallas, Texas, asks: "Will you please recommend to me a good book on zinc etching? Do the books by Schraubstadter and Jenkins cover the above?" *Answer.*—You should buy both of these books: The first gives you the more detailed information about zinc etching by the albumen method, while Jenkins tells you about the enamel and later processes. One book supplements the other.

TO PREVENT WET PLATES DRYING DURING EXPOSURE. This is the season of the year when the process photographer's troubles are increased by the drying of the collodion bath plate film during the long exposures required in half-tone negative making. A hint might be timely as to the simplest way of overcoming the difficulty. Various "preservatives" have been suggested for keeping the plate moist, the basis of them all being glycerin. The trouble, however, with all these preservatives is that they reduce the sensitiveness of the plate so much as to be out of the question in half-tone work. The really best way to keep the film moist is the simplest, after all, and that is to place behind the wet plate in the plateholder two or three thicknesses of wet blotting paper. The blotting paper should be a color that will absorb light, or if it is white blotter it might be wrapped on the outside with thin black paper, making a pad which should be dried each night to prevent its molding.

GLUCOSE IN THE ENAMEL SOLUTION.—C. W. L., in the *Process Review and Journal of Electrotyping* contributes what he calls "a superior enamel for zinc and copper, and one I am using right along is

Water	10 ounces
Bichromate of ammonia	120 grains
Albumen	1 ounce
Glucose (estimate)	40 grains
Glue (ordinary Le P.)	4 ounces

"Strong and weak negatives can be handled as they should be by giving a thick coat for strong and a thin coat for weak negatives. When developed put into a solution of

Chromic acid	22 grains
Water	16 ounces

being careful to keep the solution in motion when plate is first placed in it. Leave in solution two or three minutes, then dry over a whirler after rinsing with water. Do not dry with alcohol. This enamel will keep almost indefinitely if corked up."

SENSITIZED ZINC PLATES.—"Amateur," Chelsea, Massachusetts, writes: "Will you kindly advise me where I may buy sensitized zinc (albumen process) for use in photo-engraving? Do not see any advertisements in THE INLAND PRINTER pertaining to such." *Answer.*—It has not been found possible to sensitize zinc plates and keep them for any length of time even in photo-engraving establishments. I thought at one time that it would be economic to sensitize in the morning sufficient plates for the day's use, but on trying it, found that sensitized zinc plates would not keep. The method of sensitizing is so simple that any one can do it in a few minutes. After a sheet of zinc is polished with charcoal and water, flow over it a solution of:

Water	8 ounces
Egg albumen (beaten to a froth)	1 ounce
Bichromate of ammonia	20 grains
Aqua ammonia	6 drops

Flow this solution over the zinc plate, drain the surplus solution off, dry in a darkroom, and the zinc is sensitized.

COLLODION DRY PLATES.—"Confidence," Logan, Iowa, writes: "Will you kindly inform me by mail in the inclosed stamped envelope whether collodion dry plates can be used as well as the wet plates in the process of photo-engraving? If they can be used, will you please give me the formula most in favor by skilled operators. We understand quite thoroughly all the photographic processes, and are confident we can manipulate either kind of plate if possible, but the dry-plate process would be very much handier in many cases. Will you also inform me if it is possible to copy a half-tone and make a good plate from the same. I would also like to know if the information in Jenkins' book on photo-engraving would justify my purchasing it, in view of the fact that I already have Schraubstadter's "Photo-Engraving." *Answer.* Dry collodion plates are so much slower in sensitiveness and require so much more time in development that you would not find them satisfactory. Cramer's Contrast Plates, advertised in THE INLAND PRINTER, fulfill all the requirements of the process worker desiring a dry plate. It is possible to copy a half-tone direct—that is, without using a screen—but the reproduction will never be as good as the copy. Yes, you should buy Jenkins' book if you want to keep posted up to date.

ABOUT NEGATIVE STRIPPING.—"Old Timer," Chicago, wants to settle a dispute as to how long ago negatives were

first stripped from their supports, as is common with process workers. He does not remember hearing of its being done only within the last ten years, and then it was done by attaching a sheet of gelatin-coated paper to the wet film and stripping the film off in that way. "A newcomer" in the business says that negative films were first stripped from the glass during the Franco-Prussian war in order that these films could be attached to homing pigeons. And that it was in this way that dispatches were carried in and out of Paris during the siege. *Answer.*—"Newcomer" is right about the siege of Paris, but you are both wrong as to the age of the invention. Frederick Scott Archer was the first one to make negatives and strip them. He was the inventor of the collodion process and described it first in the *Chemist* in 1851. Strange to say, the purpose of his invention was not only to make negatives but to strip them and file them away between the leaves of a book. Scott Archer coated the negative with a film of rubber just as we now do, and later he added a second coating of collodion to give it strength—exactly our method of procedure today. All of which might convince one that there is not so much new under the sun after all.

THE "CUTTING" SOLUTION FOR NEGATIVES.—"Operator," New York, wants to know if there is any precise formula for the "cutting" solution used on negatives. He has been looking for such a formula for some time. *Answer.*—To oblige our correspondent the following is given. He will find it to work, though the writer does not use it, but mixes the "cutting" solution, as all photographers do, by the good old "rule of thumb."

Water	1 ounce
Iodide potassium	40 grains
Iodine crystals	15 grains

This makes a stock solution.

Water	10 ounces
Cyanide potassium	1 ounce

will make another stock solution. Now, to mix the "cutting" solution, take say ¼ ounce of the iodine stock solution and dilute it with water until it looks like the dark lager beer of commerce, pour into this slowly some of the cyanide solution until the diluted iodine solution is just transparent and this gives you the cutting solution. If it works too fast to suit you dilute it with water. If you require a solution to "cut" the negative film faster, add first a few drops of the iodine stock solution until the "cutting" mixture shows a trace of yellowness, then add only enough of the cyanide to clear it again. In "cutting" a negative the rule is to make haste slowly.

TRANSFERRING NEWSPAPER PICTURES.—R. E. J., Allegheny, Pennsylvania, writes that some years since he bought a bottle of a liquid for transferring newspaper pictures. He was enabled to transfer pictures to bristol board, then redraw them in india ink, and with a sponge rubber remove the transferred picture, leaving a clean drawing for photo-engraving. He has some more of that work to do and wants to know where he can buy this liquid. *Answer.*—The liquid inquired for can be made in this way: Dissolve 1 dram common yellow soap in 10 ounces hot water. Cut the soap into shavings to dissolve more easily. When it is cold add 2 ounces spirits turpentine and mix thoroughly. Pour this solution into a shallow dish and float the picture you wish to transfer in it, back down to the solution. When the paper containing the picture has taken up all the solution it will, lay it back down for a moment on blotter to absorb the surplus moisture; then place it on the bristol board intended for the transfer, and submit the whole to all the pressure possible for a minute or so, when some of the ink from the print will be found transferred to the bristol board. The success of the operation depends on the kind of ink used in the original print. Lithographic prints transfer best, and a fresh print will transfer better than one that has been allowed to dry for years. Then the amount of pressure is important. A lithographic hand press with its scraper pressure is the best, though a Washington press will answer.

A SUBSTITUTE FOR NITRATE OF SILVER IN INTENSIFYING.—"Proprietor," New York, wants to know: "Is there no cheaper chemical than nitrate of silver to use for photo-engraving? In our business, silver has become one of the items most frequently ordered, and in these days of close margins of profit every ounce of silver counts. You give much of your department over to the workman, why not give his employer a pointer once in a while?" *Answer.*—In another portion of "Proprietor's" letter he states that he knows nothing about the business, having gone into it as an investment, therefore it is rather difficult to reply to him so that he will understand. As to the substitute for nitrate of silver in photo-engraving, that is not entirely possible, but substitutes can be had for it in intensifying half-tone negatives, and that is where one-half the silver is used. As your operators undoubtedly use copper and silver for intensifying their negatives a simple substitute would be Schlippe's salts. This is a comparatively inexpensive salt of soda. It is used just as nitrate of silver is used. After the negative is bleached white with the customary bromide of copper solution, instead of flowing over it nitrate of silver, flow the negative with:

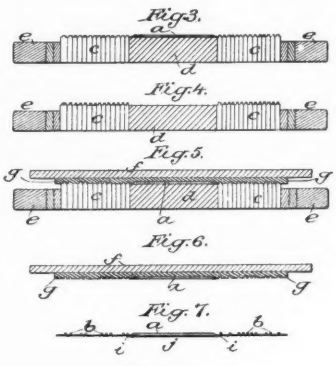
Water	1 ounce
Schlippe's salts	10 grains

The negative will require a good washing after being blackened with this salt. "Proprietor" possibly knows by this time that the outlay in photo-engraving is almost entirely the wages of labor, and the more intelligent the labor the more and the better work will they do, providing they are industrious. So well is this recognized by some proprietors that they supply their workmen with copies of THE INLAND PRINTER.

COMBINED LINE AND HALF-TONE BLOCKS.—The leading article in the *Process Photogram* for May is by William Gamble, on the methods of combining line and half-tone on the same plate. After describing several methods for doing this, Mr. Gamble continues: "Let me now describe the neatest way of all to make these combined line and half-tone blocks. It can only be done with ease and certainty in a camera which has a screen gear independent from the dark slide. Stock designs are prepared for the line work, and masks are cut, both the inner and the outer portions of the mask being preserved. The inner portion is fixed to a piece of plate glass the exact size of the ruled screen, and the outer portion is attached to the screen itself. The exact position in the holder must be marked, so that the glass plate may be put in its place with certainty. The mask on the screen and on the plain glass plate should be so accurately placed that when one is laid over the other with their edges coinciding, the inner and outer masks fit together perfectly. The first exposure is the half-tone one, the picture being focused with the masked screen in position. Naturally, when the exposure has been given, the sensitive plate will be unaffected under the mask. Accordingly the shutter can be closed, the dark slide taken out and the screen removed, the masked glass plate being put in exactly the same place. The line copy is put up and focused so that the space to be occupied by the half-tone is exactly covered by the mask. The dark slide is returned to the camera (the sensitive plate not having been disturbed, of course), and the screen and the screen gear containing the masked glass plate brought close up to the sensitive plate, so that as little light as possible can creep under the edges of the mask. Make the line exposure, and the trick is done. The negative is developed and is a combined line and half-tone which is printed on the zinc at one operation." I beg to offer here the method I employ for combining line and half-tone on the same plate: The half-

tone and line negatives are made the proper size. When stripping the negatives, to reverse them, they are turned on the same piece of glass, one negative over the other, so that they register perfectly. They are squeegeed down, and then with a sharp-pointed penknife the two films are cut through just where the half-tone and line negative should join; the upper film is then stripped off, also the portion of the under film that is not wanted; the piece of the upper film is then put in its proper place in the under film, and the combined negative is complete.

PATENT.—Patrick M. Furlong, of New York, in patent No. 625,666, describes the interesting composite printing plate here illustrated. The object is to incorporate an original etching with an electrotype. Fig. 3 shows a type-form in an electrotyping chase, *e*, and an etching, *a*, laid loosely on a proper base, *d*. The etching *d* is then removed as shown in Fig. 4, while the form is blackleaded. The etching is then replaced, and the wax or molding composition *g* is coated with plumbago and impressed on the form, as in Fig. 5. When the form is removed the etching adheres to the wax molding composition, as shown in Fig. 6. The back of the etching is then carefully cleaned, and the wax and etching, as in Fig. 6, are placed in the bath and electrotyped in the usual way. When a shell is formed it looks like Fig. 7, and may be backed and mounted like any other electrotype. In this way the original etching becomes a part of the electrotype more perfectly than when soldered.



No. 625,666.

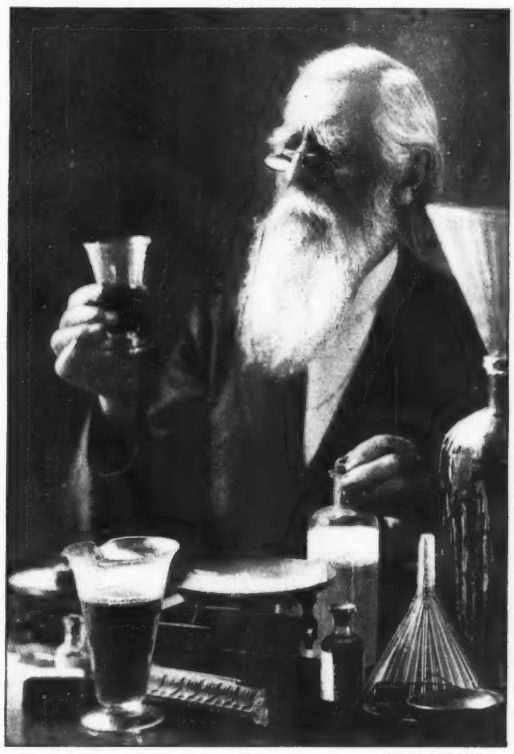
DINNER OF THE NEW YORK TYPOTHETAE.

THE New York Typothetæ held an evening dinner to discuss the maintenance of prices, at Muschenheimer's Arena restaurant, June 1, covers being laid for fifty-five persons. President Joseph J. Little presided, Theo. L. De Vinne on his right, and John C. Rankin, Jr., and E. Parke Coby occupying the two ends of the festal board. The others present were: H. C. Hallenbeck, C. G. Crawford, Lucius H. Biglow, Jr., Walter F. Hicks, Isaac H. Blanchard, Ancel J. Brower, Howard M. Nesmith, William Green, F. M. Lupton, Robert E. Bonner, Theo. B. De Vinne, J. William Walker, Robert L. Stillson, J. H. Ferguson, Charles H. Cochrane, C. Bowyer Vaux, Edward L. Kellogg, James Stewart, Emil Stephany, George McKibbin, Edgar W. Rogers, Hulbert Payne, John T. Miller, F. L. Gilliss, O. J. Maigne, Isaac Goldmann, Martin Stettiner, Louis Stettiner, James R. Thomson, J. M. Troxell, Frank P. McBreen, P. F. McBreen, C. P. Browning, J. Clyde Oswald, Paul Nathan, Matthew McCabe, John Eggleston, Alexander Klebold, R. H. Middleditch, F. A. Ringler, Samuel Graydon, John Brewer, J. H. Eggers, Louis F. Eggers, Richard R. Ridge, Joseph Gantz, Charles Francis, F. Alfred, C. H. Haring and Charles H. Kienle.

The after-dinner talk was opened by President Little, who deplored the existing low prices and expressed the belief that the public would be willing to pay more and give the printer a chance to live. The shorter hours had reduced the capacity of plants, turning profit into loss in many cases, and he believed that it was only necessary for the Typothetæ to act together to secure a reasonable advance, as the publisher was certainly willing to allow the printer some margin, though of course it was essential that the printer should take the initiative in asking for better figures. A general discussion followed, in which Messrs. Green, Blanchard, Paul Nathan, E. L. Kellogg, Stillson, Payne, Eggers, Gantz, Ridge and others were heard. Various plans that had been tried in other cities for combining to raise prices were considered and voted to be inapplicable to New York City.

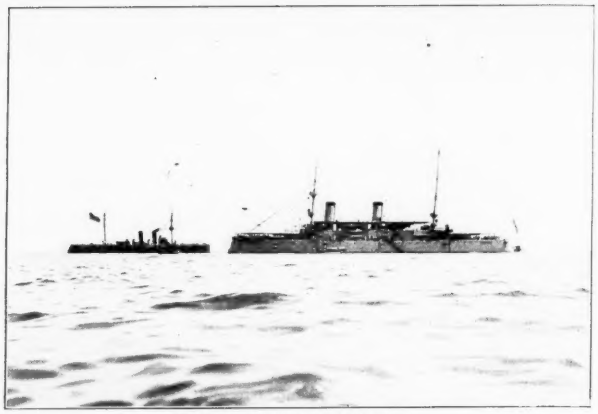
Finally Paul Nathan suggested that the only practical way of dealing with low prices in New York was to educate the craft regarding the mistake of undercharging and cutthroat competition. He believed that the prevailing low prices were largely brought about by continual opening of new printing offices by practical printers who were not business men, and who had an inadequate idea of cost. They charged too little at the start and so kept down the prices of others, and by the time they learned to charge properly more new firms had sprung into existence and kept the prices down by competition. If printers could be brought to a better understanding of the large amount of general expense that had to be met, and of what prices the largest concerns were getting, they would charge more and the evil would be remedied. He urged a campaign of education, and was made chairman of a committee to suggest ways and means of exchanging information looking to the betterment of prices. The other members of the committee were Theo. L. De Vinne and J. Clyde Oswald.

There was considerable talk as to ways and means for developing the membership of the Typothetæ. Though the number in the New York Typothetæ is the largest in its history, comprising perhaps two-thirds of the cylinder presses of the city, yet there were several hundred master printers outside the organization. A Committee on Typothetæ Extension was appointed, consisting of Messrs. E. L. Kellogg, J. C. Oswald and R. L. Stillson. They will suggest plans for inviting additions to the membership at the next meeting.


THE ALCHEMIST. Photo by Rowley.
From collection of H. W. Fay, De Kalb, Illinois.



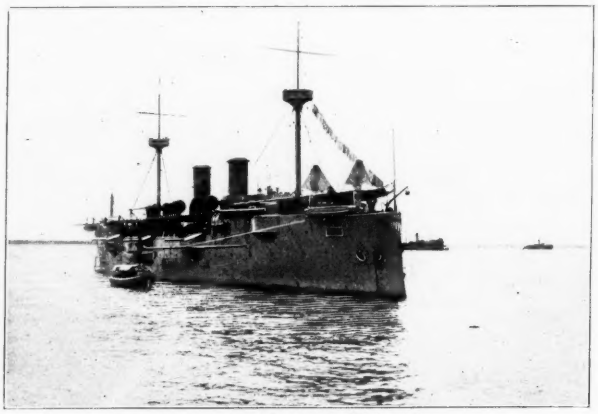
LIEUT. REES ON BRIDGE OF U. S. S. OLYMPIA.
(Showing where Dewey stood during his fight in Manila Bay.)



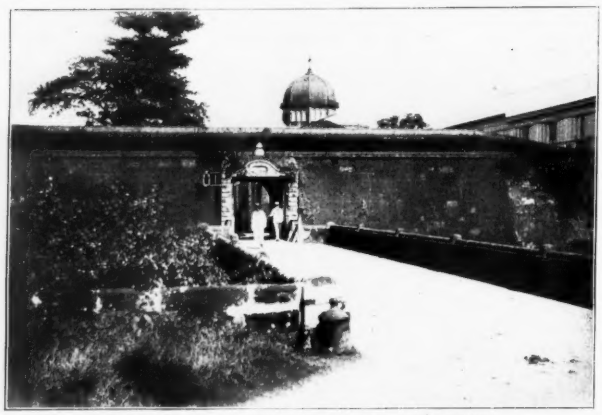
U. S. S. OLYMPIA, AT MANILA.
(Showing the Raleigh in the distance, leaving for America, December 15, 1898.)



BLOCKHOUSE NO. 11, MANILA.



U. S. S. BALTIMORE IN MANILA BAY.



GATE TO WALLED CITY, SAN JUAN DE JOSÉ, MANILA.



TYPES OF BOATS ON THE PASIG RIVER, MANILA.



A TYPICAL MARKET PLACE, MANILA.



NATIVES AND HUTS AT MANILA.

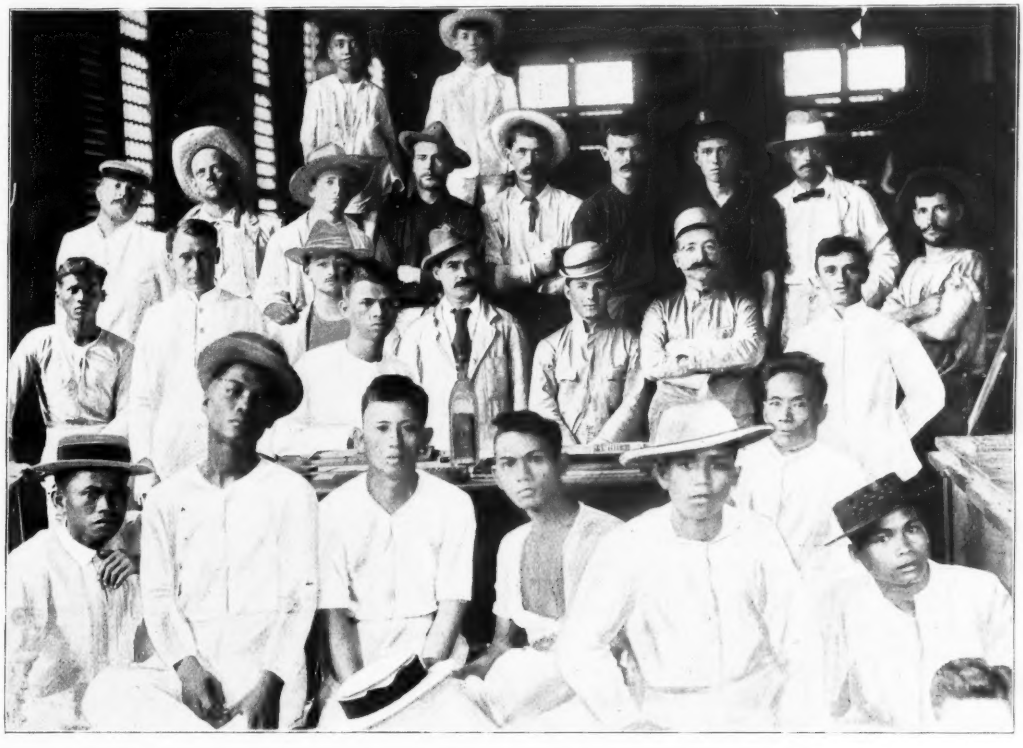
VIEWS IN AND ABOUT MANILA, PHILIPPINE ISLANDS.

(From photos furnished by courtesy *Chicago Record.*)

GOVERNMENT PRINTING OFFICE IN THE PHILIPPINES.*

HEREWITH we present a picture of the first American printing office in the Philippine Islands. It is composed of a rather motley staff, which is apparent at a glance. Almost every race is represented in the group of "artists" here presented.

The office is controlled by a descendant of the shrewd and thrifty Gael. In his staff of members of the "art preservative" are represented the phlegmatic and thrifty Teuton; the shrewder and more wide-awake Hebrew; the well-bleached and sometime piratical Norseman; the much-maligned nutmeg merchant from "Down East"; the gay and festive Gaul; the Briton of "Merri Hingland," and — of course you were expecting him—the ne'er-do-well Milesian, who has overcome his hereditary animosity to the "nagur," and, like the promised "lion lying down with the lamb," has put aside his natural repugnance and "stood up with the 'nagur'," for which *vide* picture.



EMPLOYES OF GOVERNMENT PRINTING OFFICE, MANILA, PHILIPPINE ISLANDS.

The blacks in the picture are natives of the Tagalo race in the Island of Luzon. They have some idea of "sticking type"; but it is a "native" idea. They have a composing stick which, of course, is a "native" stick. It is cut or whittled out from a piece of ebony or mahogany wood, with a brass plate inserted in a horizontal position, which answers for a composing-rule. To make the proper measure which they desire to set the matter to, they set in quads or figures or any of the letters in the case — and there you are. The sides are rigid, no screws or clamps being used. Any comp. on an off day can take his pocketknife and make his own stick in a few minutes. They empty the stick after setting each line and take up more room with their wooden galleys and stools than any two men made upon the broad principles of God's liberal design. They were accustomed to working in Spanish and Tagalo printing offices for the princely remuneration amounting to $6 per month — Mexican — about 75 cents per week, of our money; and when their salaries were doubled to $12 — Mexican — per month they thought Dame Fortune had at last folded her wings and settled down, in full panoply of joy, on their rice fields and hearthstones — where they had any.

They are not employed from choice. They are a "necessary evil," owing to the scarcity of printers unincumbered by duty to Uncle Sam, and the number who escape on the first opportunity back to "God's land." A pamphlet composed of some of the proofs they set would prove one of the greatest jokebooks ever issued. The employer has had soldiers detached for the government work.

The Government Printer is Mr. E. C. McCulloch, a resident of 'Frisco and well known there, having been in business for some time, and was formerly assistant foreman in the State printing office. He is doing a successful business. He is a genial, whole-souled fellow, and has made it a rule among the boys here that a cigar goes with every job taken out, and consequently there is a box of "Perfectos" continuously on tap; but up to date he has not arranged to supply the more soul-stirring stimulant which a "print" appreciates oh, so well. Mr. McCulloch has his family here — consisting of his wife and little son — and gives evidence of staying for a time at any rate. His son is represented in the picture, but, unfortunately, his charming wife is not, for which the boys feel a sincere regret, for a soldier-printer is indeed a

*This article is furnished through the courtesy of John J. Flanagan, member of Typographical Union No. 6. Mr. Flanagan informs THE INLAND PRINTER that the gentleman at the extreme left of the picture — Mr. Butler — learned his trade with Henry O. Shepard, the president of The Inland Printer Company. Mr. Flanagan appears near the right center of the picture, with the military cap on.— EDITOR.

corpse when he ceases to be gallant, and the sight of a beautiful American lady in this benighted land of darkness is an angelic vision.

Among the group are "prints" from the sunny slopes and valleys of California; two wild and wooly populists from the pasture lands of Kansas, with "spacing hammers" and other necessary paraphernalia used in getting out the educational sheets peculiar to that section of country; a stanch silverite from Nebraska; three salmon fishers from Oregon; a Chicagoan, who is in continual conflict regarding the 1890 census with a member of "Big 6" from New York, all of whom will, no doubt, be recognized by the members of the craft to whom they are known.

And wait till we get back. Ye "tramp" printers with doubtful "world-wide" experiences, make the most of your short time to hold the inexperienced spellbound with your "what-has-been" tales. Avaunt with your stories of peculiar circumstances under which you have gotten your papers to press; your tales of the days when "printers carried swords." "There's a Richmond in the field."

The printing office is in the Government Palace, which is known as the "Ayuntamiento," with its marble halls, its marble walls and marble floors. Yes, right upon the floor where the feet of royalty have trod; beneath the crimson-and-gold canopy where royalty has sat, the pushing, energetic yankee printer, with sacrilegious disregard of blue-blooded traditions of grandeur and power, has planted his composition cases; and with calm, deliberate, practical eye surveyed the marble floor space and mentally summed up the number of ems that could be set up on each square foot of marble.

I may later send you some "terrible examples" of Manila artistic printing and a description of their printing offices.

The boss gets THE INLAND PRINTER even in far-away Manila, and we were showing it to some of the printers here, but it almost took their breath away. They could not conceive how it was possible to get up such a dazzling work of art. The linotype phases them completely. How a machine could set type as we tried to explain to them was beyond their grasp. They are still thinking it over.

THE RELATION OF THE TWO-REVOLUTION PRESS TO THE HALF-TONE PLATE.*

THERE is an unwritten rule in the United States Senate that no new member shall make his maiden speech till he has been in the Senate at least a year. Of course we know there have been one or two exceptions to this rule, but these have only served to make it all the more impressive.

It would seem as though there was no such unwritten rule in the by-laws of the Chicago Typothetæ, for here I am asked to say a few words at this, my very first meeting, and before I have been initiated into anything more serious than the mysteries of this very good dinner. It is all the fault of your genial president, however, for a few weeks ago he "held me up" in *broad daylight* on Dearborn street (quite a common occurrence in Chicago nowadays, I understand) and told me of his plans for these evening meetings, and the series of discussions he proposed to inaugurate, and asked me point blank to follow Mr. Benedict's interesting paper with a few minutes' talk on the relation of the two-revolution press to the half-tone plate. Of course I greatly appreciate the compliment, but do you know he "embalmed" it, so to speak, by assuring me that the reason he thought of me was because I was a *new broom*, and might be less backward in coming forward than some of the older members.

This does not hint at any special qualification which he supposes I possess for the handling of the task which he has set before me, except possibly the undiluted nerve of a young man who is still a good deal of a stranger among a strange people.

If I really possessed so much of this latter qualification, I am sure Mr. Knapp did not realize the temptation it might be for me to talk "shop" from the beginning to the end of the few minutes allotted to me. I can assure you, however, that I approach my subject with diffidence, for I do not pretend to be a practical printer, and while I may express some beliefs on the subject of increased efficiency in the two-revolution press, and the results to be obtained, especially in half-tone work, I can only ask that you give them kindly consideration, even if your practical experience, at first thought, causes you to disagree with me.

I think it is a fair statement to say that the pressbuilders have done more in the last five years to increase the efficiency of the two-revolution press, especially as regards its capabilities for printing high-grade half-tone and color work, than was done in the entire ten years preceding.

Today, therefore, it can hardly be questioned but that the builders of every two-revolution press are placing on the market a machine capable of producing, under certain conditions, high-grade half-tone and color work. The question of vital interest to the printer, therefore, is not, "will this press or that press produce this work, but what will it *cost* me to produce the work on this press or that press? How much more time and labor, for instance, must my pressman expend if I use this press than if I used that press to accomplish the results I desire?"

I have seen beautiful specimens of four and five color register work done on an old hand cylinder country Campbell. The pressman knew his business. Time and labor were not considered. The result was all right, but the job was not commercially profitable.

We are told by the expert platemaker that such a state of perfection has been reached in the production of half-tone plates that every dot on the plate means something; that this is especially true of the vignetted cut where the cloud-like effect is intended to fade away into nothing. He claims still further that in the properly made half-tone the full value of every high light and low light necessary to bring out the full value and beauty of the original is there; that no overlaying or underlaying is necessary. He proves this by sending proofsheets taken upon a platen proof press of the half-tone to be used, and this is the standard by which he results obtained from the cylinder are to be measured. The reason no overlaying or underlaying seems to be necessary with the platen proof press is because the impression from both above and below is absolutely rigid, even and unyielding, and in lieu of "squeeze" the time or dwell of the platen upon the plate brings out every effect desired on the printed sheet.

A prominent printer, who is not only an expert on the printing of fine half-tone work, but on the subject of half-tone plates as well, said to me not long ago: "Mr. Cozzens, I have the hardest work in the world to get my pressman to let every dot have its full value in the printing of a half-tone. I believe he spends altogether too much time for make-ready." That printer would probably laugh incredulously if I told him that the fault was not in his pressman, not in the half-tone plate (both of which he acknowledged are first-class), but in his press; but that is where it is nine times out of ten, for the tremendous strain brought directly on the mechanism used for raising and lowering the cylinder in nine out of ten of the two-revolution presses on the market today results, especially as the press becomes worn, in a constant varying of the impression of from one to two or three thicknesses of tissue, and hence demands more time for make-ready and a more or less constant oversight, favoring and patching up of the form on the part of the pressman while the work is being run. You may have a rock of Gibraltar in

*Address delivered by H. W. Cozzens, Jr., Western representative of The Campbell Company, before the Chicago Typothetæ, April 6, 1899.

the bed and the supports beneath it, but if the cylinder impression mechanism in the presses you are operating has even the slightest tendency to stretch or vary under this direct strain, then with such a machine you are constantly adding to the cost of production.

About two years ago Mr. Wood, the general manager of the Campbell Company, in a discussion with some gentlemen on the question of impression in half-tone work, wrote as follows:

The printing impression (which is a thing delicate enough to detect the difference between one and two thickness of tissue paper) is far too important a factor in the element of modern printing to be treated as a secondary consideration, as many builders have thus far treated it. To my mind it deserves the best room in the house, and a seat at the head of the table, for upon it the whole structure of the pressman's art—the use of underlay and overlay—is based.

Again, if you will examine the exquisite texture of the modern half-tone plate, with its relief so low that the human touch can scarcely perceive it, and consider that the *tops only* of the delicate "dots" which you see are to be touched by the impression, yet touched so firmly but delicately that they will give forth clearly and sharply every line upon the surface of the plate, but nothing below its surface, you may possibly more vividly realize what one tissue's worth of yielding above or beneath such a plate will mean; and one tissue is but a $\frac{1}{1000}$ part of an inch in thickness.

Nice printing, gentlemen, concerns delicate measurements in very deed, otherwise you would not see the high-priced man patiently spending hours to attain the desired result through the gradual application of the most delicate tissues to his overlay. Too little regard, in truth, has been paid the "silent part" of printing. This portion, the preparatory part, many pressbuilders have not heretofore considered to be within their sphere. To my mind it is their first duty, the starting point from which they should invariably pave their course—print first *well*, then *fast*.

An impression which is sharp, firm, absolutely unyielding, whether from above or below, and never varies in any part, is well worth consideration.

The press which stands the heaviest "squeeze" gets the best result from the inking.

With two rollers and a good "squeeze," better results may be obtained than with four rollers and a poor "squeeze."

With a good "squeeze," a given result may be obtained with less ink than if a poor "squeeze" only be employed.

Work printed with a good "squeeze" dries quicker and offsets less than work printed with a poor "squeeze," because in the former the ink is "sent home"—that is, pressed *into* the paper—while in the latter it is left resting thickly upon the surface. I say "thickly" because for lack of "squeeze" there is more of it necessary.

If "squeeze" lessens the need of a thick ink film, then it follows that cleaner and sharper printing results, for in printing a thickly inked surface there is more "squash-over" of ink than in printing a thinly inked surface. "Squash-over" causes ragged edges and soon fills the form, whereas, if it be absent, the edges are sharp and the form remains clear.

One of the most valuable traits of a rigid impression is the ability to do the finest work at very high speeds which it confers upon a fast press. This comes of the fact that great pressure will set ink to paper instantly, whereas, if pressure be lacking, a longer time must be allowed in which the ink may adhere, thus necessitating a lower speed of the machine and a smaller output.

It would seem that the pressbuilder who, in the construction of the two-revolution press, is constantly endeavoring to embody in it mechanical devices which will render the press more and more automatic, so to speak, and accurate in the operation of its vital parts, deserved the special encouragement of the printers, yet a printer has said to me, "Oh, these new mechanical devices may be improvements, but they aren't necessary." You might argue along the same line that the air brakes now used on the railroads throughout the country are not absolutely necessary, but what passenger road would run its cars without them today?

The days of the jog trot in the pressroom are over for those who would print profitably. To make money today, more work must be done in a given time with less labor, less machinery and less waste. Every mechanical device which tends to eliminate "guesswork," so to speak, and "chance" in the machinery to be operated, increases the efficiency of the pressroom, increases the amount of production possible and decreases the cost of production.

Competition in the press business has reached such a lively and aggressive stage that all sorts of wild and woolly claims (in the minds of many printers at least) are being made for the efficiency of this or that machine. The remedy is in the printer's own hands. Make the pressbuilder live up to his guarantees to the very letter. Operate his press, to be sure, in accordance with his instructions, and then see that it fulfills the claims he makes for it. Place the burden of proof on the pressbuilder and you will soon find out the difference 'twixt tweedledum and tweedledee.

The day may not be far distant, to my mind, when, owing to the continued improvements in impression, register and distribution, a speed of 1,800 an hour on a 39 by 52 inch press will be considered a normal speed for high-grade half-tone work. With such a press one will possibly print practically against the iron surface of the cylinder, one or two manila sheets alone being used. The plates will be mounted on iron blocks, the bed and cylinder of the press will be locked together on both sides throughout the printing stroke, and mechanical accuracy will supersede pressman's guesswork and much of the pressman's time and labor.

Such a press will be operated in accordance with the builder's instructions and not in accordance with the foreman's twenty years' experience or prejudices. Pressmen are prone to forget sometimes that the pressbuilder is called upon to study the availability and practicability of this device or that device very much more exhaustively than the pressman himself.

The highest perfection has not yet been attained in pressbuilding. The press of eight years from now, or even five years, will be so far in advance of the present high-grade machine that it behooves every progressive printer to operate the modern presses he is installing today up to the very limit of the guarantee of the builder and get all there is in them out of them during the next five years.

Don't be afraid to make the pressbuilders live up to their guarantees. It is a case of the survival of the fittest with you, why not with them?

The platemaker seems to have done his part in furnishing you with plates from which such perfect specimens of the original subject can be obtained as to create a desire and demand for more artistic and expensive printing of all kinds. Now, then, encourage the pressbuilder, the papermaker, the inkmaker and the rollermaker to a further perfection of their lines, for this will help you to solve not only the question of an increased and more profitable and perfect production, but the shorter hour problem as well.

Last year a prominent printer in one of the Eastern cities installed a high-grade, high-speed press. He proceeded to run it up to the full-speed guarantee of the builder, when one day he found that the results he was obtaining were not satisfactory.

He investigated the matter and found that the ink and paper would not work well together with the plates he was using nor at the speed at which he was operating his press.

This printer did not do as many another would have done, slow down his press and accept his foreman's experience, that such work could not be done at any such speed and let it go that the pressbuilder had been "talking through his hat," so to speak. He convinced himself that the press was capable of producing the results desired and that his plates were all right. Then he went to his inkmaker and papermaker and said, "Here, the ink and paper you have been furnishing me do not now meet the new conditions under which I desire and expect to produce this work. Now, then, you must furnish me with some of a similar grade that will." The inkmaker and papermaker experimented a little, I understand, and did so. The results were entirely satisfactory.

From that time on that printer's profit on that particular job was from $2 to $3 or $4 more a day than before he installed his high-speed press, and the daily cost of running was no greater.

That is what I mean by encouraging the pressbuilder, the papermaker, the inkmaker and, if necessary, the rollermaker,

to help you to solve not only the question of an increased and more perfect and profitable production, but the shorter hour problem as well.

I find that I have taken up rather more time than I had intended, but in closing, and thanking you for your kind attention, I can only excuse myself on the ground that this is also Mr. Knapp's fault, since he failed to specify in his contract just exactly how many minutes I might consume. So I have taken advantage of the omission, like the tramp who once called at a farmhouse and asked for something to eat. "What can you do?" asked the farmer. "Well," said the tramp, "if you'll give me a square meal I'll kill all the rats on the place. I'm a great rat-killer." The farmer thought this was a cinch. "Mary," said he to his wife, "give this man a big dinner." So the tramp sat down and ate up everything in sight. Then he went out to the wood-pile, selected a good stout club, walked slowly back to the house and sat down on the back porch. "Now, then," said he, "I'm ready when you are; bring along your rats."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used

WANTS MORE LIGHT ON PRESSWORK.—A. V. S., of Baltimore, Maryland, writes an interesting letter to show his interest in presswork. He says: "I am a young pressman, and I believe you can help me out on some of my difficulties in half-tone cut work. I have a great deal of trouble in making cuts break away to a soft 'fading away' edge. I am a careful reader of THE INLAND PRINTER, and I have gathered much information from the journal in many ways. I would be pleased if you would kindly give me some information on this line; if you will, I assure you it will be highly appreciated." *Answer.*—From another part of your letter we infer that you have purchased the pamphlet on the correct method of making ready half-tone cuts and forms on cylinder presses. Carefully analyze this little work. A more extensive work, entitled "Presswork," should be added to your collection of books on this subject. It is too much of an undertaking to give special lessons in the pages of this journal. This book, with example of cut-out overlays, and the results shown from same in the pages of THE INLAND PRINTER, by William J. Kelly, appeared a few years ago, and may still be obtained at this office. Personal lessons by practical pressmen are really the most valuable of all sources of information. See what you can do in this direction after you have read up on the subject. Do not be discouraged, but persevere. A young man beginning to study the higher branches of anything must begin with the primary aids to success. Men who rise to prominence as artisans do so after many trials and failures in their efforts.

PRINTING WITH WHITE INK.—Mr. William C. Gage, of Battle Creek, Michigan, kindly sends the following: "I note your reply to J. F. O'B. with reference to white ink on magenta paper. Allow me to suggest that possibly the difficulty in this case, as in many others, is not so much in the *quality* of the ink as in the *kind*. Some very high grades of white ink are wholly unsuitable for printing on papers of strong color, because they are translucent, which is true of all white inks having magnesia for their base. The old-fashioned zinc whites are opaque, and I venture to say that ink of this kind, even at 40 cents a pound, would have 'covered' better than the ink that was employed. Where 'body' is wanted, the zinc whites are always preferable; but if a color is to be 'extended,' as in the making of a tint, there is nothing equal to magnesia white, one of its most desirable properties being freedom from the fault of depositing or 'chalking' on the paper in drying. When a tint is to receive another color over it, if the tint was made with zinc white, the succeeding color is pretty sure to 'crawl'; but the use of magnesia will obviate this tendency. Your correspondent would have bettered his work by making his first impression with a quick-drying magnesia white, and following with a zinc white, as the first would have filled the grain of the paper, and given a good surface for the second impression." *Answer.*—Mr. Gage has furnished a valuable bit of information to J. F. O'B., of Colorado Springs, Colorado, and not alone to him but to many readers of THE INLAND PRINTER who have addressed us from time to time on this subject. We will add for the further information of all that the white ink used by J. F. O'B. was an *inferior* quality of zinc white, such as is usually put up for poster tints, etc., and was, therefore without the essential requisite to produce a white color, as *it lacked body*. In recommending a high-grade white ink for securing color, we do so because most of those who complain that they "can't print white" are persons with little or no experience in combining bases for uncommon results. Such an ink is made only from the very finest and purest zinc white and is worth from $1.50 up to $3 per pound. The Ault & Wiborg Company made some elegant silver-white ink for Mr. John F. Earhart for use by him when engaged on his inestimable "Color Printer." That is the kind of white ink we recommend in this case, and we also recommend that it be used with glue and molasses printing rollers which have been fairly well seasoned.

A CASE OF BAD WORKMANSHIP.—C. C., of Orange, New Jersey, has sent us a printed sheet of a form of sixteen small pages, containing reading matter and a number of half-tone cuts. The presswork has been done on a sheet of good supercalendered white paper. This sheet is printed on both sides, as his letter indicates, but the printing is anything but commendable. Here is what he writes: "I inclose herewith some half-tone cut work that gave me trouble. The criticism was made that the cuts lacked snap—the lights were not light enough, and the blacks were not dark enough. I cut out the lights and overlaid the black parts, but it did no good whatever; so when I printed a second installment of the job I did not cut out or patch up the cuts, and the sample I send belongs to the latter lot. The work was done on a press with two form rollers; the ink used was George H. Morrill's half-tone ink; the speed was 500 an hour, and we had to smut-sheet the job. One side of the sheet I send you is, purposely, printed blacker than the other, to help you form an opinion. Please tell me what the trouble is, and if I could do anything to dispense with the smut-sheets?" *Answer.*—Your sample is a very poor specimen of printing. If the edition printed with overlays, etc., was any worse, then it must have been very disappointing to you and the critics. This form should have been made ready with cut-out overlays on the several half-tones, as that is the only method by which a proper result can be secured from such illustrations as appear on this sheet. In making your overlays, it is quite likely that you have used *too thin* a paper to produce effective reliefs to the darker ones. These cuts require considerable treatment, for, with a couple of exceptions, they are quite intricate, and depend mainly on the skill of the pressman to develop properly for pictures. The cylinder of your press, as well as the inking rollers, require setting: the former impressing the taking and leaving ends of the pages too strongly (or you

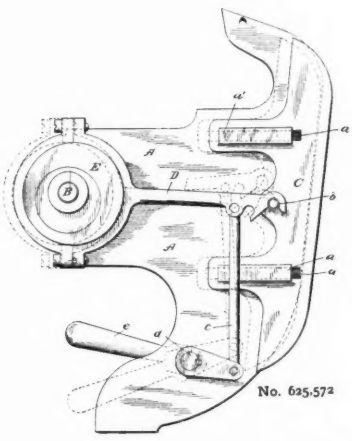
may be carrying a little too much packing); and the rollers, because they are set too low on the form, which causes the "fill-up" apparent on both sides of the sheet. Attention is also directed to the "slurring" on the top and bottom of all the pages in the form. If your make-ready had been properly carried out, you could have run the job with considerably less color; yet hardly enough to relieve you of "smut-sheeting" the work, unless you had employed a specially made ink — the ink used on the supercalendered paper is good. Two-roller presses, especially of the "pony" size, are not adapted for good half-tone printing, opinions to the contrary notwithstanding. Take a few lessons in half-tone cut overlaying from some competent pressman, and also adjust the press cylinder as soon as possible.

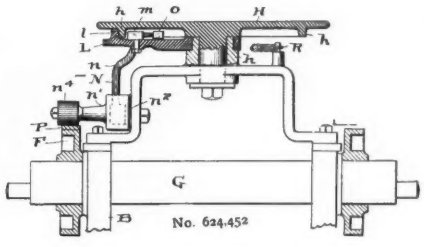
WANTS OUR OPINION ON HIS PRESSWORK.—A. E. C., a regular reader in the State of New York, has sent us half-a-dozen printed cards, about which he writes: "I am a reader of your paper, although not on your subscription list. I get it regularly through the newsdealer in our city. I am always very much interested in reading it, especially in reading the pressroom notes, which are a great aid to me, as I often find. I inclose some samples of cards printed on a 10 by 15 inch Gordon (C. & P.), from a zinc etching. I used a rather stiff black ink, mixed with a dark-blue ink, into which I put a little lard to keep the ink from pulling off the face of the stock or from picking off. I would be pleased to have you criticise the cards in your 'Pressroom Queries and Answers.' Have had no complaint from the job, but would be pleased to hear from you, inasmuch as I have used the lard in the ink, which I see you recommend in your paper. Also, would like to know if a person used a set of rollers on a Gordon press for about 15,000 impressions, with copying ink, if it would have any tendency to make a light-red ink look dark after thoroughly washing the rollers, etc. The rollers were rather soft, and were new about six months ago. Can they be used to do good work after having been used on such a long run of copying ink, especially when trying to print bright-colored ink? The color of the copying ink is dark purple." *Answer.*—The cards are not well printed. You have not succeeded well in bringing out the phantom background of the design, which is one of the special features requisite to qualify the job to the dignity of "artistic." In omitting to do this you have been forced to crowd and fill up the light lines with a surplus quantity of ink. In doing as stated, you have also filled up "Manufacturing Co., cots and spiral spring beds." The ink looks satisfactory, being of a soft and intense black finish, which is really rich and well laid on in the black panel. There is no trace of the ink pulling up the face of the stock, and this proves the efficacy of a little good lard. The results here suggested can only be obtained by proper overlaying and trimming away the light lines where necessary. We do not believe that rollers used for copying-ink printing can be washed clean enough to work light-red ink and not show defect in color. Old rollers should always be kept for copying ink, because the aniline colors used in such inks will permeate the roller composition for a considerable distance and later work out to the surface. If rollers covered with copying ink are well washed with soap and clean water several times, and then left to dry for a while, they may be improved in their cleanliness and be rendered less liable to discolor bright inks, if a good coating of reduced white ink is used and allowed to distribute on the disk of the press for a while, and is afterward washed off with turpentine, tarcolin or petroleum.

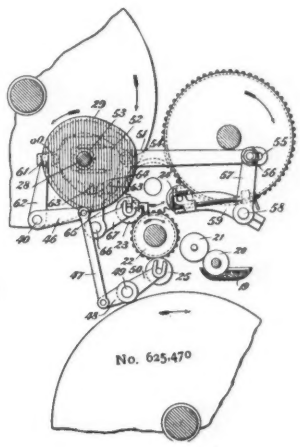
PATENTS.

Walter Scott, in patent No. 625,470, shows an offset mechanism for multicolor web presses. For the purpose of preventing offset on the cylinders they are kept oiled, and he applies the oil from a fountain, as 19, and carries it by means of rollers in much the same manner as ink is transferred and distributed. The arrangement is such that Mr. Scott is able to oil all the cylinders, on which offset might occur, from a single oil-fountain.

A disk-rotating mechanism has been patented (No. 624,452) by F. A. Burnham, of the Chandler & Price Company.


No. 625,572


No. 624,452


No. 625,470

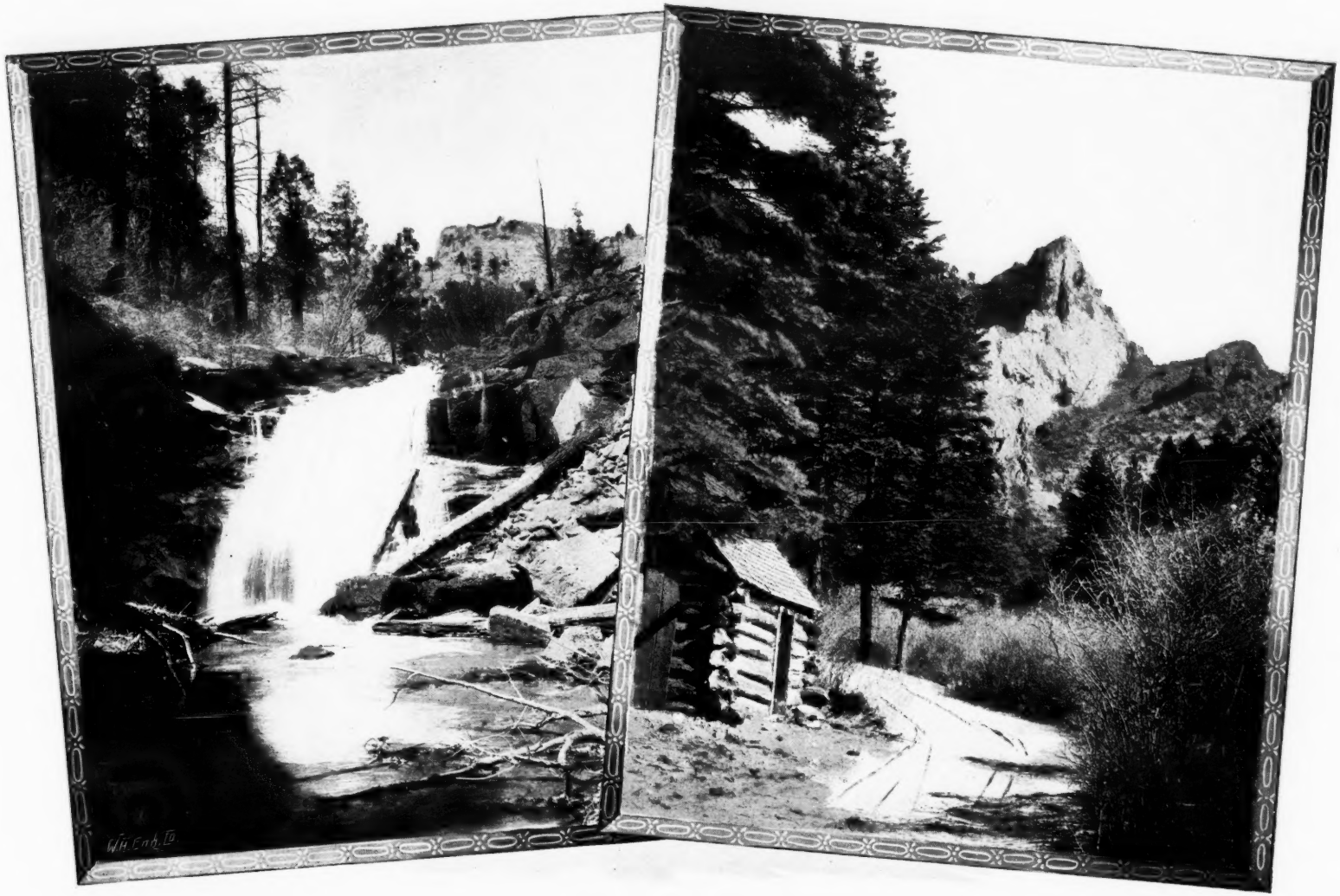
Instead of the usual pawl and ratchet, which make a disagreeable noise, a flat-sided rim, h', is made on the under side of the disk H, and this is periodically clamped between l and m, so as to give the disk a partial revolution without undue rattle.

A device for throwing off the rollers from the form is the subject of C. A. Lanier's patent, No. 625,572. The drawing shows it as applied to the Chandler & Price Gordon. The slide C is thrown up to take the rollers off the form by the eccentric E, when the impression is thrown off or when the hand lever e is thrown.

"NAZARETH."

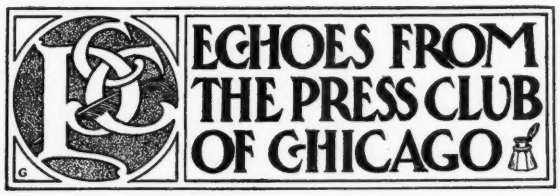
The illustration on page 450 of this number of THE INLAND PRINTER, entitled "Nazareth," is a reproduction from a photograph of the original painting by Mr. W. J. Edmondson, a promising member of the Society of Western Artists. A number of very fine platinum prints have been made of the original and are on private sale. Mr. Edmondson has lately completed an excellent mural painting for the Chamber of Commerce of Cleveland, Ohio. His permanent address is 143 Euclid avenue, Cleveland, Ohio.

IT takes time to kick and time is unredeemable. He who stops to club each barking dog may miss his train.—*S. O. E. R.*



TWO COLORADO VIEWS.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.



BY FREDERICK BOYD STEVENSON.

IN the good old days of the Chicago *Times* under Storey, newspapers were conducted with the sole idea of getting the news and all the news. It happened then that Charlie Andrews was telegraph editor of the *Times*. The old building at the corner of Washington street and Fifth avenue was probably the warmest news nest in the United States. Andrews for awhile moved the telegraph desk out into the hall on the top floor, and placed the back of it flush with the railing that overlooked the deep shaft that led up with the stairways to the dome of the — in those days — tall building. One hot night Charlie sat with his coat off just patching up the telegraph stuff at the rate of forty miles an hour, as he was short-handed and away behind. He had a long-winded story from Washington that was coming over the Associated Press wires and was being transcribed on very thin paper, known in the vernacular of newspaper offices as "flimsy." Charlie had pasted it together, sheet by sheet, and had edited it as fast as it had come. For convenience he had let the stuff hang down the shaft, and there was a string of it that reached to the bottom floor.

A messenger boy had just dumped another batch of the dispatches on Charlie's desk. Charlie was still grinding away.

"Gimme a chaw 'er terbacca," said the messenger boy.

Andrews was busy shoving the copy down the shaft.

"Gimme 'er chaw, I tell ye," insisted the boy, emphasizing his demand by striking Charlie familiarly on the back of the neck.

Usually Charlie Andrews was mild-mannered and gentle. This night he was working under high pressure. He said nothing, but as he shuffled up from his chair there was something in his eye that warned the lad that it might be dangerous to linger. With a whoop like a wild Indian the messenger boy sprang for the railing and mounting it at a bound glided down with the rapidity of a limited fast mail. Old man Storey was coming up the third landing. The heels of the flying messenger boy struck him amidships and he went down with all colors at his spars. The messenger boy howled with delight as he sped downward to safety. On the ground floor he deftly struck a match on the seat of his pants and applied the flame to the hanging sheet of "flimsy." There was a whiff of smoke and the fire burned Charlie's fingers, while wafted on the still night air came to him the cry:

"Ye won't gimme 'er chaw terbacca, eh?"

Speaking of the Chicago *Times* recalls to mind one of its most famous managing editors, "Uncle" Charlie Dennett, some years dead. "Uncle" Charlie was always outspoken and gruff, but he had the best "nose for news" that ever went up the *Times* office stairs. Behind his rough exterior he had a warm heart. He always spoke his mind, no matter what he happened to think. Some years ago Fred Dunekee, who is now on the New York *World*, came to Chicago to look for work on the newspapers. He had spent some little time in Louisville, Kentucky — just enough to make him think that he knew as much about the newspaper business as the next man. So he went to "Uncle" Charlie for a job.

"Can you read telegraph?" asked "Uncle" Charlie.

"Oh, yes," said Dunekee, with all the confidence born of youth.

"How many columns can you read in a night?" asked old Charlie.

"Twenty," said Dunekee without hesitation.

"You're a d——d liar," murmured "Uncle" Charlie; "go into the local room and see what the city editor can do with you."

A young Irish newspaper reporter who recently went from San Francisco to New York sacrificed a possible chance for a position through his love of "coming back" at a man in authority who had asked him a question that he did not consider quite proper. The reporter had a letter of introduction to a managing editor of one of the big dailies. The editor sent out word for the young Irishman to come into the office.

"Where did you come from?" asked the editor.

"From San Francisco," said the reporter.

"Why did you leave there?" asked the managing editor.

"Why, I didn't know you were a native of New York, sir," said the young Irishman in apparent surprise.

"I am not, sir," said the managing editor, at a loss to understand what the young fellow was driving at.

"Well, sir, why did you leave wherever you came from?" ejaculated the Irish reporter, and he walked out in search of a job elsewhere.

Sam Freeman is doing horse notes for the *Morning Telegraph*, of New York. Freeman always was a great wag. He had a habit of starting in seriously to explain some complicated matter to a person. He would begin very deliberately and clearly, setting forth each point on the ends of his fingers in rotation. Then he would lead off into some long sentence that became more and more involved as he progressed. He used big words and his sentences sounded easy and reasonable, but no one for the life of him could make out what Freeman was talking about.

"I beg pardon," his listener would say, "but will you please go over that again?"

"Certainly," Freeman would answer, and then he would go all through it again and this time it would be worse than ever.

This would be repeated three or four times, Freeman apparently waxing more eloquent, but in reality becoming more and more incoherent, until finally his victim would either throw up his hands and flee in self-defense or face it out and become a driveling idiot. Freeman is responsible for a great deal of the overcrowding of the insane asylums.

Once upon a time Freeman was doing the horses for the old Cleveland *Herald*, dead these many years. A young man named Voltz was the sporting editor of the Cleveland *Leader*. Several of the newspaper boys, among them Freeman, were sitting in the Central Police Station one night, when in came Voltz. He nodded all around, and more for the sake of something to say than anything else, he queried Freeman:

"Still doing horses on the *Herald*, Sam?"

"Wh-h-y," began Freeman in his drawling way, "I am on the *Leader* now."

Voltz had just come from the *Leader* office. He knew every man on it and he knew Freeman was not connected with the paper. So he said:

"On the what?"

"On the *Leader*," replied Freeman, cutting himself off a piece of plug tobacco.

"You're not on the *Leader*," said Voltz.

"I'm on the *Leader*, all right," quietly rejoined Freeman.

"No, you are not," said Voltz, positively. He felt secure in his position because he knew there was but one sporting man on the *Leader* and he knew he was that man. In those

days a man held his job so long as he behaved himself and did his work properly.

Freeman sort of hunched up his back and remarked:

"I'll just bet you I'm on the *Leader*—I'll just bet you a dollar I'm on the *Leader*."

"I'll take that," said Voltz, as he smoothed out a paper dollar on the sergeant's desk.

Freeman covered it, and then he slowly got up, and on the bottom of the chair on which he had been sitting was a copy of the *Leader*, nicely folded.

"Didn't I tell you I was on the *Leader?*" said he, as he shoved both dollars into his clothes.

Fernando Jones has been made an honorary member of the Press Club of Chicago. Everybody knows Fernando Jones who knows Chicago. He was here before Chicago. If a newspaper man wants to know anything about Chicago he goes to Fernando Jones. If a real estate firm is not satisfied with the title outlined in the abstract, it goes to Fernando Jones. That's the way of it all over town. Jones knows what other people do not know. Jones is pushing eighty. He looks forty. Years ago he ran a newspaper in Michigan, but he is as young now as he was then.

Not long ago he was talking with his doctor.

"I am feeling first-rate," Jones was saying. "There is only one thing that bothers me. That comes around every year, and I can't get rid of it."

"Hay fever?" asked the doctor.

"Worse than that," said Jones. "I just wish it only was hay fever."

"Must be rheumatism," queried the doctor.

"Oh, worse than that. Say, I'd give anything if it was only rheumatism."

"Well, well," said the doctor. "That must be pretty bad. You tell me all about it and I'll prescribe for you."

"You can't help it, doctor."

"Oh, well now; we can try. It isn't spring fever, is it?"

"Worse than that."

"Lumbago?"

"Worse than that."

"Well, what is it?"

"My mother used to call 'em birthdays, and I am quite sure nobody can stop 'em," chuckled Jones.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

POSSESSIVE FORM.—G. M. S., Springfield, Ohio, writes: "Will you please inform me whether the word 'Coblentz's' in the following sentence is punctuated correctly? If not, what is the correct way? 'Call at Guy Coblentz's drug store for ice-cream soda.'" *Answer.*—"Coblentz's" is the right form, as it takes the apostrophe and *s* to form the singular possessive. It is wrong to speak of it as being "punctuated." There is no punctuation in it.

PERVERTED SPELLING.—Orthography seems to be one of our most curious words. It means, etymologically and literally, correct writing; but of course every one knows that here writing is taken to mean spelling. The inherent sense of correctness is the especially curious phase of the word, not alone in the fact of general application making the word stand for any spelling, right or wrong, but because spelling in many instances seems almost to defy a choice between right and wrong. Nothing in human perversion is harder to correct than perverted spelling. A forceful illustration of this is supplied by the writer's experience as proofreader on a New York newspaper. The editor received a letter saying that a word was continually misspelled in the paper; that both Webster and Worcester had "conferree," and the paper always printed "conferee." And the only answer that editor could print was that he would see that it did not occur again! How the two lexicographers evolved their crazy spelling "no fellah can find out." No more reason can be found for it than for "referree," yet no one ever so perverted "referee." The latest Webster (the International) has the right spelling, and so have all the recent dictionaries. Another word of like formation that has suffered, primarily at the hands of lexicographers, is "employee." It was falsely assumed, because there was a French word "employé," that the only way for English to have such a word was to borrow the French one, and some printer who did not know the value of the French accent printed the word without it—an error nearly as bad as using a wrong letter—and now "employe" is frequently seen in print, although it is not a word at all. What possible objection can hold against "employee," an English formation as good as any of those that have the same ending? A different kind of word commonly perverted is the one that should be "guerrilla," but is often printed "guerilla," just because Worcester's Dictionary contains the absurd spelling. It is a Spanish word, diminutive of "guerra," and means, literally, a little war, but is not used with its literal sense. All the other dictionaries have the right spelling.

A QUESTION OF FORM.—W. M. G., Moundsville, West Virginia, asks: "Do you write as a compound word 'breaking-out,' meaning an eruption of the skin? I failed to find it in the Standard Dictionary." *Answer.*—I do not compound the term in question, but many persons think it should be a compound, and they could give plausible reasons for thinking so. The only large dictionaries in which it is given are Worcester's and the "New English Dictionary," often called Murray's. The need of compounding in such terms is questionable. Some technical terms (like "biting-in" in etching) seem to be of real utility as compounds, but common terms of the kind seem much better considered as idiomatic uses of the separated words. Goold Brown made this very remarkable statement, in an appendix to his "Grammar of English Grammars," on page 1,053: "Nouns are often derived from participles in *ing*, ... and occasionally one is formed from such a word and an adverb or a perfect participle joined with it; as, 'The turning-away,'—'His goings-forth,'—'Your having-boasted of it.'" It may well be doubted that "having-boasted" will ever be widely adopted as a noun. The name in the example is not complete without the other two words; if there is a noun in the clause, it should be "having-boasted-of-it." Some uncertainty there must be in the cases mentioned, but the distinction between common idiomatic expressions and technical names seems a good one—unless, indeed, the technical names be included in the first category and no compounding be done.

FINAL READING.—Some time ago the *Nation*, New York, published an article written to show a need of final revision of printed matter by "revisers of accurate and comprehensive scholarship, who are competent to detect errors which a proofreader might be excused for letting pass unnoticed." The writer said: "Sometimes a word is displaced by another

of similar appearance, as 'laws' for 'lands,' 'divided' for 'derived,' 'national' for 'natural,' 'Edwin Burke' for 'Edmund Burke,' 'yield' for 'wield,' 'impart' for 'import,' 'arisen' for 'risen'—all of which are found in an excellent book on French politics issued by one of our best publishers. 'Shown' for 'shone' and 'affect' for 'effect' are good specimens of this variety. Sometimes it is the misplacing of words which does the mischief. I could give several sentences where the word 'not' has been omitted. In a recent reprint of a valuable historical work the word 'which' has been omitted from one passage, 'but' from another, and 'than' from a third." For the correction of such errors as these no special scholarly reviser, such as the writer had in mind—namely, one who should rank as far superior to the proofreader in qualification and in pay—is needed. All the errors noted in our quotation should have been corrected by the proofreader. The fact that books contain such errors is attributable to one cause only—inefficient proofreading. No important book should be allowed to go to press without a careful final reading by the regular printing-office proofreader, after the author has passed the work as ready for the press. In doing this reading great care should be exercised against making changes not desired by the author. Anything that can be construed to make sense should never be changed without the author's knowledge. If the author cannot be consulted, matter that is merely subject to suspicion, and not clearly erroneous, should not be changed after final approval by author, editor, or customer. Substitution of the wrong word for the right one must, in each of the instances quoted, make nonsense of the matter, although it often happens that a wrong word may be used without such effect. Not only should every competent proofreader be able to see that these were wrong words, but he should correct errors even harder to detect than some of them. This would be only justice to his employer, and should be demanded by the employer. But justice must not be one-sided—in fact, cannot be, for then injustice would intrude. Final proofreaders must not be pushed in their work unduly, although of course good ones will never waste the employer's time. Employers even should insist that sufficient time be allowed for a thorough understanding of every sentence by the proofreader, which time will be considerably more in some cases than in others. An accurate reader without great speed is far better for good book-work than a speedy reader without accuracy. Finally, the really good proofreader is worth a great deal more pay than one out of a hundred—nay, one out of a thousand—now gets, and the competent proofreaders are they to whom larger emolument should be awarded, not some interloping and strictly unnecessary outside reviser. Of course the really good proofreader has "accurate and comprehensive scholarship," although it is true, as the *Writer* (Boston) said in referring to the *Nation* article, if absolute and unvarying accuracy is to be demanded, that "the right figure [as salary] for a thoroughly competent man would be about $50,000 a year, and his expenses."

A HUMOROUS WIFE POSTER.

A copy of the old Connecticut *Courant*, of Hartford, forty-four years old, yields this legally advertised warning against trusting the advertiser's wife:

Julia, my wife, has grown quite rude—
She has left me in a lonesome mood,
She has left my board,
She has took my bed,
She gave away my meat and bread;
She has left in spite of friends and church,
She has carried with her all my shirts.

Now, ye who read this paper,
Since she cut this reckless caper,
I will not pay one single fraction,
For any debts of her contraction.

THE CITY OF TAGASTE.

The thing that hath been, it is that which shall be: and that which is done, is that which shall be done, and there is no new thing under the sun.—Ecclesiastes i, 9.

That which hath been is now; and that which is to be, hath already been: and God requireth that which is past.—Ecclesiastes iii, 15.

Civilization moves in cycles: what happened to nations gone, may happen to us.—*Alfred Russel Wallace.*

TAGASTE, at one time, was the very hub and center of civilization. Books were so common in Tagaste that the municipality supplied them gratis to all children, and when you went to a drug store and bought a tooth-brush, the proprietor presented you a book.

Pliny, the elder, relates that once, in Tagaste, a book agent called on a man and asked him to subscribe, and the man said, "I don't want your book."

And the agent said, "Buy it for your children."

And the man said, "But I have no children."

"Then buy it for your wife."

"I have no wife—and look here," said the man, "if I bought your book, do you know what I would do with it?"

"No, what would you do with it?" asked the agent.

"I'd throw it at the cat!"

"Put your name right here!" gleefully cried the book agent.

And so books became so cheap that men utilized them to throw at the cat. Instead of spelling it missals, they spelled it missiles.

In Tagaste they used to cut down a tree, saw it into blocks, feed them into a machine, make the sawdust into a dried paste, and print a newspaper on it, all in forty-six minutes by the watch.

The rage for invention increased—typesetting machines came in, and typesetters by the thousand, too old to learn a new trade, were taken from their cases and walked the streets looking for work, and not finding it prayed for death. By the use of photography, the engraver was abolished in many instances, and the illuminator had long turned to dust. Even the bookbinder got up one morning, and, like Othello, found his occupation gone: paper made to look like leather was pasted by machinery over boards made from wood pulp, and being fed into a machine by a girl, who was paid two boboli a day, were stamped in gaudy red or blue. The books were stitched on specially made sewing machines, and no sheets of paper were folded by hand—all were fed into a machine. And so in a factory where 10,000 books a day were made, there was neither a printer, an illustrator, an illuminator, nor a binder. There were sad-eyed girls, and yellow, haggard boys, who stood all day and fed sheets into a machine, week after week, month after month, twelve hours a day, and they were paid just enough money to keep them from starvation.

And to us who view the condition through the dim lapse of time, it seems curious that there should have existed such a mad rage to make books cheap. Was the country so poor that buyers could not afford to pay more than the price of a ham sandwich for a volume? Not at all—this happened in the richest country in the world, and in cities where there were hundreds of homes that cost upward of 100,000 dinars each. But the rage for cheapness was in the air—not how good can this be made, but how cheap, was the motto.

Society had gotten itself separated into two distinct classes—those who worked with their hands, and those who worked with their heads. And those who worked with their heads thought it disgraceful (or at least very bad form) to work with their hands. All those who used their heads flocked to the cities, and called the people who lived in the country names—such as Hayseed, Rube, and Buckwheat.

Those people who used their hands, after the day's work was done, had no energy left, or inclination to use their heads; and they often grew dispirited, dissipated and



CARLOTTE LEORDIAN MASON.

vicious; and those who used only their heads, suffered from Bright's disease, paresis and nervous prostration. Both classes ceased to live in the open air.

But the wealth drifted into the possession of those who used their heads. They lived in a sort of barbaric splendor, like Turkish Pashas; and were much given to buying things. They were unhappy and restless, and always in search of some new thrill which might make them forget the misery of their condition. To kill time, the women did what they called "Shopping." That is, they passed through the streets where the shop windows were temptingly filled with things, and the rich women whose husbands worked with their heads clawed over things and bought things—they bought things to put in their mouths, to put on their heads, and on their backs. And then they ordered other things put into bundles and sent to their homes. Of course they did not need all these things, and the result was that their houses got so full of things that many servants had to be employed to take care of them. And these servants were more of a care than the things. Then the owners still finding themselves uneasy, restless and discontented—not knowing what was the matter—concluded they had not bought the right things. And the husbands of these women who bought the things schemed eternally with their heads to get money to pay the servants who looked after the things, and to buy more things, and sometimes these men, noticing that in the library a shelf was not quite full, telephoned down to the dry goods store: "Send me up three dozen books—all discounts off—rush!"

These people who worked only with their heads, often drove horses with half a tail; the women bought birds to decorate their bonnets, and no one seemed to know that a bird in the bush is worth two on a woman's hat; and the men so conducted the civil engineering of the cities, that all the sewage and filth of the factories were run into the rivers and the fish all killed. To talk of bathing in a river was a big joke to them. They also polluted the air so that a city could be located fifty miles away from the cloud of dirt that hovered over it; and so thick was this dust, dirt and poisonous vapor, that no valuable work of art could be safely kept in the municipality. Then they sent out gangs of men to devastate the forests, to get wood to make books and things.

At last, in desperation, certain fanatics got laws passed to preserve the forests; to protect the fish in the rivers; the birds in the air, and the horses' tails, and to do away with the dust and dirt and vapor, so the works of art would not be ruined and the people's lives shortened or dimmed by the absence of sunshine. But these laws were executed only every little while—and not always then—for the fish in the river were all dead—dead as reconcentrados—and the birds had mostly been caught, and the forests were gone, and as for the gas and soot and smoke, why, the people were getting used to it.

And all the while sad-eyed girls bent over machines, and yellow, humpbacked boys, Polyponesians and Abyssinians, fed book covers, made of paper to look like leather, into hoppers, and the din of wheels and pulleys, and the jangle and roar of machinery, nearly drowned the voice of the proprietor, who only worked with his head, as he called over the telephone to his foreman, "Have those 50,000 books ready for Seagull-Kuper Company, Saturday night!"

And in a hundred cities, 500 publishers printed on great rolls of the wood paper, records of the murders, stealings, scandals, and vile doings of the day. These records were called newspapers, and they were in size and extent actual books, containing on an average about 50,000 words each. And on the Holy Day, or Seventh Day, called by many the Lord's Day, the paper was five times as large and ten times as nasty—it was a tale of crime, and grime, and blood, and woe, and death. And if the things did not really happen they were invented.

I have said these papers were equal in size to books, and this was so, for a novel of 100,000 words is a good-sized book. But in a city called Gotham, there were newspapers printed on the Lord's Day which contained over 200,000 words. It was a veritable book, and was given away for a pittance, for the profit to the publisher was in the advertisements of bargain-day things. Of course it was not bound, for there was no time for that, as the people wanted it hot and smoking from the press, and then, as it was thrown away after dinner, there was no need to preserve it. And so it could not even be used to throw at the cat. These papers were taken into most of the homes, and they were read by children, young girls, and women.

And when at long intervals some man spoke of the uselessness of such records of ephemeral happenings, he was regarded by his neighbors as a mild lunatic. But no one knew better the worthlessness and uselessness of the papers than the men themselves who made them. And they only made them because they had to get bread and butter whereby

they might exist; they never expressed themselves — they simply expressed the things the proprietor thought would sell the paper. Possibly a few of these newspaper workers were deluded by the vain thought that the facility in writing acquired in a newspaper office would lead to literature. But once caught in the mesh they seldom escaped until all the ambition and life was squeezed out of them; and when they were thrust out into the streets they were like the typesetters — too old to learn another trade, and without the vim and buoyancy to succeed in something else. Into the maw of the newspapers and commercial sweat-shops were fed the bright, ambitious country boys; and heat, fever, unrest and broken hours did their work, and they came out cripples, poor in purse, broken in health and spirit, or better — they died and received, at last, the rest that life denied.

The city of Tagaste, centuries ago, turned to dust and ruin. Over its walls now creep the ivy and clinging wild flowers; serpents make their homes among its broken columns; and crawling lizards bask in the sun where once royalty and boundless wealth held sway. Tagaste died because she sacrificed her brightest and best in the mad rush to gain wealth by making cheap things that catered to the whims, depraved tastes and foolish tendencies of the worst.

Where once proud Tagaste stood, green weeds wave in the empty casements; the chance-sown seeds of thistles sprout, and blossom, and bloom, from between the mosaics of its courtways; on the deserted thresholds, lichens and brambles cling in a brotherhood of disorder; while the filmy ooze of a rank vegetation steals over the interlaced spider-threads that covers all. The damp and the dust, the frost and the sun, the fret of flooded waters, and the slow, patient inroads of the mosses, have combined to obliterate the work of man and make his name but as a sound blown upon the breath of the winds.

Tagaste is gone — gone like time, gone past recall. Tagaste is but a memory, tinged by a dream.

So here endeth the lesson in the life and death of Tagaste. — *Fra Elbertus, in the Philistine.*

ADVERTISING FOR PRINTERS.

BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

THE Pinckney (Mich.) *Dispatch* sends out a blotter which says: "It is the best and only advertising medium in this section." There's no proof with the assertion that it is either, so we'll see.

IF I had a printing office I'd never send out a bit of advertising unless it had a picture or a design on it. This is the age of pictures, and to be thoroughly up to the minute a picture or a design must go with the printing; or you must send out printing that is "as pretty as a picture." I do not mean that in any frivolous sense at all, but really pretty as a picture. Lots of the printed matter that daily comes to my hands is pretty and picturesque to a degree — symphonies in colors and graceful examples of line composition.

"PRINT SENSE" is the name of a square booklet that the Rieker print-shop, of Portland, Maine, sends me for comment and suggestions. Portland is a fair-sized city, and it is reasonable to suppose that its people are fairly well educated as to what constitutes good printing. The Riekers say they have one of the best print-shops in Portland. I would not have made such a claim in the booklet before me, for I am certain that this booklet is not one of the best pieces of printing in Portland; therefore the two things do not go together. Especially do I object to the wretched little silhouettes of printers which are printed in a loud red ink on each page in the upper right-hand corner. The cover is the best part of the whole performance, and that is rather unfortunate when run on a dark purple in a green and silver ink. The little talk is good in the main, but somewhat lacking in brightness and a flavor of individuality.

I REPRODUCE here an advertisement which I consider unusually well displayed and excellently worded for a piano advertisement:

Fine Art Pianos

NOW-A-DAYS it is not enough to produce a perfect playing piano, or a piano perfect in tone. The exterior of the perfect piano engages the attention of famous artists in the designing, and of the most expert wood carvers in the execution of effects.

The
Mason & Hamlin Pianos

are the perfection of years of experience and a lavish outlay of money.

Some of the most eminent musicians of the world have indorsed this piano for its superb tone and playing qualities.

In Philadelphia we have sold Mason & Hamlin Pianos to our foremost musicians, and have on file most enthusiastic indorsements.

Charles H. Fischer
1710 Chestnut Street

Pianos Rented, Exchanged and Sold on Easy Payments

LAST month's little talk about blotters seems to have stirred things up a bit. Printers are proverbially bad advertisers, according to some people's way of thinking, but I have found that printers who amount to anything in their own towns are pretty good advertisers in one way or another. There are several ways of advertising, either by soliciting work personally, the way a majority of printers do it, or by appealing to a much larger audience, the way some of the more progressive printers do it. How to advertise, is the same old question everywhere. I am asked this every day, until I commence to believe that even those who are the most successful know the least about how they are successful. Study your business carefully, not from the inside, but from the outside — find out what your people's needs are, and try to organize your business with the sole object in view of giving them just what they want, but in the very best style: educate them to style and quality of work, by showing them good work. It would be a good idea to let some of your best customers see THE INLAND PRINTER once in a while. Its handsome pages will convey a host of ideas to the mind of the ordinary thinking man. Endeavor to bring specimens of handsome work to their attention: educate your people by the means of sample and example. The latter is very important — for you make a mistake if you send out printed matter for yourself that is not up to the very top notch. Get out ideas — give your own advertising a twist that will make a man say — "That's good — I wonder if Smith couldn't get up something like that for us?" That is the sort of thing that makes little printers become big ones; it is not the eternal plodding and modest self-forgetfulness of the back number, that makes success nowadays. People forget you, never think about you, unless you make them. It is a question of *make them*, not "If you please, kind sir, give a poor

printer an order"; or, "we shall be happy to help you do your printing, sir," but "we can do your best printing and make it a little better than you think it can be done for the money—we don't want you to believe us because we say so, but because we do it for you—give us a chance." I've talked to advertisers all sorts of ways, and I know that the last brings business every time; while the hat-in-your-hand method never does. Get a move on your business; "hustle," but if you value your good reputation don't send out paretic, run-down-at-the-heel printing to do it.

THE United Telegraph, Telephone & Electric Company, of Chicago, is sending out a series of very attractive blotters. Here is the first one:



I do not remember ever having seen the advantages of the telephone to the household advertised in this way before. I think the idea is well carried out. Family men well know what a flurry everything gets into at home when unexpected "company" drops in about tea or dinner time. These designs and wordings are sent out on blotters, once a month.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE initial number of the *Maine Scenic Magazine* has made its appearance. It is published every month by the Scenic Magazine Publishing Company, Portland, Maine, F. W. Wardwell being the editor. The first number is a creditable one, and if it is an indication of what other issues are to be, subscribers may expect a treat. The illustrations are excellent and all well printed.

"THE EMERALD ISLE ALBUM—GEMS OF THE KILLARNEY LAKES" is the title of an exceedingly handsome publication issued by William Lawrence, photographic publisher, Dublin, Ireland. Forty-eight half-tone plates of the most picturesque region in the world are shown, and the technic is certainly beyond criticism. In brilliancy and softness the work could not be excelled. The decorative cover and the letterpress are in admirable keeping. To every one concerned in its preparation the book is highly creditable.

"A REFERENCE BOOK OF PRACTICAL PHOTOGRAPHY," PART II.—F. Dundas Todd, the editor of the *Photo-Beacon*, has turned out a number of the most practical and useful books for photographers conceivable. His magazine is the most practical of the many photographic magazines, and the clarity of his explanations leaves the student in no doubt as to just what he means. The second part of "A Reference Book of Practical Photography" is one of the handiest things that the professional or amateur could have for ready reference. The price of the book is 50 cents, and being fully indexed and up-to-date, will command a sale that will doubtless equal the popular "Exposure Tables."

THE June edition of the *Art Amateur* is a very fine issue, it being the twentieth anniversary number. Several reproductions of Henry Mosler's paintings are shown, an article about him being one of the features, and the cover having one of his pictures as its center panel.

Pearson's Magazine for July presents as one of its features some pictures in colors, the printing of which it is to be hoped will be improved upon in future numbers. The number contains several very interesting articles, among them being: "The Strongest Ship Afloat," "How Soldiers Shoot," "Signaling Through Space," "Fish Culture on Wheels," and "Nell Gwyn, Comedian." The article on "Human Architecture," by Turner Morton, will prove valuable to students in drawing.

HENRY LEWIS JOHNSON, who will be remembered by readers of THE INLAND PRINTER as editor of the *Engraver and Printer* during the first few years of that publication's existence, contributes an article on the exhibition of the Society of Art and Crafts, Boston, in the June number of *Brush and Pencil*. This publication, by the way, is having much success. Its interesting articles and illustrations, and especially the colored insert sheets, are adding rapidly to its subscription list.

THE Chasmar-Winchell Press, New York, has printed for the Pennsylvania Railroad a summer excursion book for

1899, containing 230 pages. It gives summer excursion routes to almost all the summer resorts the tourist would wish to reach, in connection with a trip over the Pennsylvania road. The book is printed upon enameled paper, and illustrated with a number of very excellent half-tones. A folding map of the territory covered by the tours adds much to the usefulness of the work. The cover, in brown and gold, on a stippled surface paper, forms a covering worthy of the contents.

SOME railroad companies spend large sums of money in advertising, knowing that the average tourist is influenced largely by the character of the literature sent him. The country through which the road passes must be placed before the reader in good form, so that its advantages may be readily appreciated. The 1899 pamphlet, "Summer Homes," issued by the New York, Ontario & Western Railway, is one of the modern publications which presents the features of that line in very attractive shape. It contains 172 pages, with the text in brown and the beautiful vignetted half-tones in black, the whole inclosed in a tasty cover. The work was done by the American Bank Note Company. J. C. Anderson, the general passenger agent of the line, is to be congratulated upon the excellence of the work.

MISS LOIS KNIGHT.

IT was intended to present a sketch this month of one of the foremost women engravers of the world and embellish the sketch with a picture of her studio, reproductions of some of her designs and exhibits of her exquisite engraving. But on the day before the one appointed for the interview, the papers announced the sudden death of Miss Lois Knight in New York. So these paragraphs become an obituary.



Photo by Miss Floride Green.
MISS LOIS KNIGHT.

Miss Lois Knight was born in Utica, Michigan, about thirty years ago. She was the daughter of Dr. P. A. Knight of that city. After studying art in the Cooper Union Art School, she was graduated and went to Providence, Rhode Island, where she worked in a large engraving and illustrating house. Going to New York, she undertook and successfully executed the engravings of a jewelry catalogue, which immediately established her fame as a designer and engraver. Business came to her in such quantities after that that she actually died from overwork. She was the inventor of an instrument for finishing half-tones, which she used so successfully that many of the best process-engraving firms sent her their finest engravings that she might give them a few finishing touches. As a designer she was also in great demand. The last work that fell from her busy hands, the day before she was taken from her studio to the hospital, was a book-cover design for Kipling's novel, "The Light That Failed." Despite extreme exhaustion she dashed the design off in a moment of inspiration.

In speaking of Miss Knight's death, a friend who knew and loved her well said: "She seemed to have a premonition of an early death, for notwithstanding the work increasing upon her she found pleasure in making a study of religion. She was so happy after being confirmed by Archbishop Corrigan only a few days before her death; and recalling Lois Knight's rich, unfulfilled promises here, it is sweet to those to whom she was near and dear to reflect that her dreams will find fruition in that immortal atelier of which she was wont to quote:

"'And no one shall work for money, and no one shall work for fame;
But each for the joy of the working, and each in his separate star,
Shall draw the thing as he sees it, for the God of Things as they are!'"

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

NO DIMINUTION in the sales of the linotype machines is noticeable.

MR. LORENZO DOW, father of the inventor of the Dow composing machine, is seriously ill in New York City.

THERE are fifty-four machine offices under the jurisdiction of New York Union, No. 6, according to official list of union offices.

THE June number of the *Printer and Bookmaker* makes a very creditable typographic appearance in its dress of new linotype matrices.

THE Goodson Type Casting & Setting Machine Company promises an early marketing of their machine. New officers, new company and ample capital will now assist this meritorious machine in making its bow to the trade.

THE Philadelphia *Record* used the same linotype matrices upon that paper for six consecutive years, and it is claimed that they were then in fairly good condition. It must be borne in mind, however, that the *Record* has in its employ one of the brightest linotype machinists obtainable.

THE Gibbs-Brower Company, 150 Nassau street, New York, state that they have overcome the difficulties heretofore experienced in the manufacture of the Chadwick Typesetter, and are in position to place a machine upon the market. They claim the machine will do all that it is advertised to do.

A LARGE number of the metropolitan dailies are now having the different galley slugs copper faced to prevent the possibility of being overlooked by the make-up. A daily paper, where this system was probably not in use, recently appeared with a "Hold for Sunday" slug immediately preceding the death notices.

CAPTAIN ORCHARD, late of the 102d New York Regiment, reports increasing sales of the Orchard linotype burner. The captain recently purchased the Eastern Brass Type Foundry, and is busily engaged in the perfecting of the manufacture of this kind of type. His long experience as superintendent of the mechanical department of Farmer, Little & Co's type foundry is of great advantage to him in this new departure.

MATRICES NOT RESPONDING.—"Operator" writes: "In the machine I run it frequently happens that a matrix comes down in the second or third line from the time I struck the key. What is the cause of it?" *Answer.*—If you observe closely you will see that when the matrix is released it rubs against a partition in the front plate, and is sometimes held. Slightly bend the top of the partition. Your trouble, no doubt, is only with the thick matrices.

THE Unitype machine, now under course of construction by the Unitype Company, gives promise to more than meet the expectations of its promoters. Its mechanical construction gives it an appearance which creates confidence, while an investigation into its detail mechanism impresses the most prejudiced in favor of its ability to meet the requirements of the most exacting composing room. It is uncertain at present when the machine will be ready for the market, as its promoters are old hands in the typesetting machine business and

will not hazard the placing of an imperfectly built machine in the field, regardless of the time it may require to perfect it.

It is gratifying to announce that the merits of the "Simplex" are being recognized and that quite a number of orders are being placed. The "Simplex" is quite properly reaching for that enormous field of small dailies and weeklies which have insufficient means or composition to justify them in employing a high-priced machine. The Unitype Company, which is manufacturing and marketing this machine, has one on exhibition in each of its offices located in New York City and Chicago.

Wrong Fonts.—"Foreman," New York City, desires to know how it is possible that he has occasionally a wrong-font matrix passing through his machines. *Answer.*—The nick at the lower end of a matrix is in a different position in each of the sizes, except agate and bourgeois, which are the same, and the font distinguisher in the distributor box is adjusted so that the nick passes over it. Should the distinguisher be broken off there is nothing to prevent any matrix from getting into the magazine.

A "Point" in Type and Linotype.—A correspondent asks concerning the difference in type and linotype measurement. A typefounders' pica em is .166 of an inch, while the linotype pica em, as applied to the thickness of the slug, is .168, making a difference of .002 in each pica em. Before the adoption of the present point system pica was understood to be one-sixth, or .166⅔, of an inch. However, at a meeting of the Type Founders' Association it was found that a majority of the foundries were using .166. The length measurement of the linotype slug is .166⅔. The .168 measurement is used because of convenience, as each point is .014 of an inch, the type point being .01383; thus in type agate is .0768⅓ of an inch while linotype agate is .077. The linotype measurement is always an even number of the thousandths of an inch. "Type high" is .918 of an inch; high spaces, .840; low spaces from .750 to .800, and "shoulder high" radiates around .876, owing to the size of the type.

In many newspaper shops, when the transition from hand to machine composition was going on, men were paid the full scale while they were learning the mysteries of the keyboard. Opportunities were opened to many who failed to take advantage of them, and they have been kicking themselves ever since. Some places gave matinee performances for the benefit of would-be operators, the men working for the privilege of learning and the office picking up what they set. But as the regular forces became expert, the chances of the beginners' practicing grew slimmer, until now one is lucky indeed who has the opening to acquire a new trade. Offices no longer give seances, and about the first question a foreman asks a new man is how much an hour he can set. If his speed is less than a galley of nonpareil an hour he gets the marble heart. Consequently, the business is largely restricted to those who are already good operators. One proprietor wants a fee of $100 to let a printer learn on his machine; but up to date he hasn't had a single pupil.

Observations of a Proofreader.—It hardly seems possible that a proofreader could be able to say anything that would interest or instruct an operator or machinist, yet the writer has been a reader of machine composition for several years, and has made a few observations. There are several different machines in use, but the one I refer to is the linotype. As machine work is largely done on time, the proofreader's marks are corrected at the expense of the office, and he is therefore instructed to "let it go if it is good enough!" Little attention is paid to divisions, as it necessitates resetting two lines, and it often occurs that a worse error is made than the original one. A comma marked out can be cut off, but a comma marked in means that a new line has to be set. A single letter now takes the place of the diphthong. No attempt is made to avoid two-letter divisions, as it requires the line to be spaced by hand. Small caps and italics, also having to be inserted by hand, are used very sparingly, although I understand they are now added to the machines when desired. Accented letters are dealt with in the same manner. It is necessary to set a new line to correct a defective letter. Of course, it is understood that more care is demanded in revising a proof with entirely new lines than one in which the single letters have been changed.

Apparently there is a great lack of business enterprise at the present time in the neglect of establishing schools of instruction for printers to be taught to operate typesetting machines. Since this department has been established letters by the score have been received from printers asking where they can learn operating. The typesetting machine companies appear indifferent to the appeals of these men and justify their attitude by asserting that offices prefer teaching their own operators taken from their old employes. While this sounds very nice, still it is not good business policy, for an office adopting typesetting machines can realize a profitable income by their use the first day they are installed if they employ experienced operators. On the other hand, where green men are taken from the case and placed in front of machines, it is weeks before any profitable income is derived from their use. If schools of instruction were instituted and made available so that practical printers could be taught to operate machines during stated hours of the day or evening, as best suited their convenience, proprietors would soon find operators among their employes and these would be valuable whenever he would adopt machines. That some of the numerous typesetting machine companies will eventually find it to their interest to thus provide purchasers of their machines with experienced operators is firmly believed by many persons who have investigated this question and have expressed themselves upon it. The time is surely coming when it will be required that experienced men shall be furnished with the machines, as competition is becoming so keen that proprietors cannot afford the time and expense incident to training new men when changing from hand to machine composition.

The possibilities of rule-and-border effects are now only limited to the ingenuity and skill of the compositor. The expense heretofore attached to brass rules and borders made this class of work unprofitable and, consequently, their use for design work was discouraged, for, when once bent or twisted, they were afterward practically worthless. With the advent of the linotype this objection to their use was eliminated by casting rule and border faces on metal slugs which, after being used, can be cast over and over again *ad infinitum*. This method of production not only reduces the cost to a minimum, but obviates the necessity of a restriction to design effects and allows the compositor perfect freedom in their manipulation. The faces of the borders are cast from single matrices. The matrices having faces alike, can be assembled in the order necessary to form a plain or simple border, or any of those having different faces, of which there are ninety-six now made, can be alternated. It will not be far from the truth to say that a thousand and one different combination borders can be thus obtained, a fact which will not only add to their utility, but will prove to be a practically inexhaustible source of supply from which to draw for varied and artistic effects. The alignment being perfect, the faces uniform, sharp and clear, with the additional advantage of always being new, these borders, the latest and most useful production of the linotype, are all that can be desired for the purposes intended. An important feature, and one that would make them superior to brass for design effects, even if of equal cost, is the fact that they possess such a degree of pliability as to require but very little effort in bending or twisting them into any conceivable shape or form. This ease of manipulation enables the compositor to produce a

multiplicity of original and striking design effects, suitable for covers, title-pages, etc., which were not only impossible to obtain with brass, but were entirely too expensive to be even attempted. Thus, to users of the linotype rules and borders, the cost is insignificant and the quantity limitless, and, when it is taken into consideration that there is a saving of fifty per cent in the time consumed to produce this class of work, the objection to their use must necessarily narrow down to the individual preference of taste and not, as formerly, to the cost attached thereto.

Among the entire industries of the world none presents a more favorable outlook for future business than that of manufacturing typesetting machinery. The transition from hand to machine composing will soon be an accomplished fact. The economical advantages alone will cause their universal adoption. To the uninformed, the bulk of the trade has already been done by the Linotype Company, but to any one who has the means to obtain the knowledge of the vast number of printing offices which are yet to be supplied with means of rapid composition it will soon become evident that the industry is but in its infancy. True, all the large and many of the smaller newspapers throughout the land are provided with machines, but their number is small when the book, job and magazine offices and the small country dailies and the large country weeklies are taken into consideration. This means simply the employment of thousands of machines, the manufacture and sale of which will involve large sums of money, and the profits to the manufacturers will undoubtedly be all that is desired. Even at the present day the printer with sufficient composition to justify him in purchasing this class of machinery has got no argument to sustain him in not adopting them. Take any of the existing machines which are now upon the market; each and all of them are more economical than hand composition. This the printer is rapidly realizing, and he is simply forced by competition to adopt them, knowing already from sad experience in seeing his former work going elsewhere, that to remain in the business he must be equipped to keep up to the progress of the age. Inventors and wide-awake manufacturers were long ago cognizant of this inevitable transition in this industry, and have labored hard and have expended fortunes to meet the requirements when the proper time arrived; and although many appear slow in perfecting and placing their respective machines upon the market, still, when it is once understood the immense number of machines which will be required to perfect the revolutionizing of this great industry, it will be readily seen that no one concern can hope to alone accomplish the change, however meritorious their machine or with what energy it is being marketed. It is within the memory of many when the same changes were made in the pressrooms and a great press manufacturing concern was thereby created which, apparently, would control the building of the presses required for all time to come, but other and infinitely smaller concerns asked for a recognition of the merits of their machinery and secured it, and many of these companies are now wealthy and prosperous, but with no apparent injury to the prosperity of the pioneer company.

All good Americans are supposed to hold with Tennyson that "fifty years of Europe" (or America, rather) "are worth considerably more than a cycle of Cathay," but the love of progress is very frequently, even on this side of the Atlantic, qualified by personal idiosyncrasy. We as a people welcome with enthusiasm the latest discoveries in science and invention in the industrial arts, but there are always with us the lovers of the "good old way," unable to see the merit in anything introduced since their own prime, and in too many cases ready to do their little possible to "burke" the latest heirs of human invention. Many of this class met the introduction of the steam locomotive with angry ridicule, and in our own generation we know many who are only half reconciled to the phonograph. This kind of Toryism may be amusing, and even assume a tinge of romance in fictitious literature, but in the affairs of the practical, everyday world it is sometimes not only irritating but harmful. In the printing industry these obstructives are to be found, as in all professions and every branch of business. The man who not so very many years ago could not be persuaded to furnish his pressroom with the cylinder press now assumes the same attitude to that revolutionist of the composing room, the typesetting machine. Or, to be more exact, he would assume that attitude if his more progressive competitors in business had not long since driven him out of the trade, just as the master printer who today refuses to avail himself of the advantages offered by the different composing machines must infallibly give place to the one who has the sense to see and the enterprise to seize those advantages. The mental mood of these unprogressive gentlemen is not one difficult to understand, nor is it unnatural. A man who has been in business twenty or thirty years, and has succeeded in equipping what he considers a thoroughly modern printing office, is not very likely to listen with great good will to the one who comes to tell him of the one thing still lacking. Assuredly age is not the season for "hazards of new fortunes," and one may spare a little kindly sympathy for the obstinate conservative, even while devoutly wishing that in some way or other he may be got out of the way of progress. Most certainly he will not be allowed to block the way for any great length of time, for if he be not wise enough to remove himself of his own free will, the grinding, remorseless methods of modern business will soon eliminate him from the struggle for existence. For, if there are some who refuse to see what typesetting machines may do for them in the competition for composition, which is more keen today than ever before, there are many more who have well weighed all those advantages, and are eager to avail themselves of them. These are they who represent the "young blood" of the publishing business. Generally blessed with more brains and enterprise than cash capital, they are often checked at the very start by the difficulty of procuring tools. Typesetting machines cost a tidy bit of money, and so far the dealers have by no means appeared inclined to pursue a generous policy toward the beginner. They have seemed rather to be actuated by a desire to save the old-established houses from the dangerous competition of youth and energy. This seems rather a poor policy for themselves, for no argument could be more effective with the "old fogy" than to see his "cases" standing lonely, while the machines of the youthful upstart, who has had the audacity to compete with him, have all the work they can do. But the chances are that no argument will have any effect on the bigoted adherent of methods which already seem antiquated to this pushing generation, and the shortest way to put him out of misery and clear the way for effective work in the future is the establishment of a competitor, who by means of the advantages afforded by typesetting machines will soon leave him without sufficient composition to justify him in keeping his shop open. This is cruel, perhaps, but progress generally involves more or less individual suffering; and after all, the man who is thus forced out of the business to make room for the publisher of the future has only himself to thank for his misfortune. He has had full opportunity to see the trend of events, and none but the wilfully blind could have failed to see some time ago that a typesetting machine plant of greater or less dimensions was soon to be the *sine qua non* of continuance in the printing business. They have their chance even yet to save themselves, but very shortly it will be a case of "Time has been." No discouragement on the part of the sellers of the machines can long keep back the young fellows who see the opportunity that command of the machine will give them, and in a few years more they will be in control of the business. The Napoleonic maxim of "The tools to him

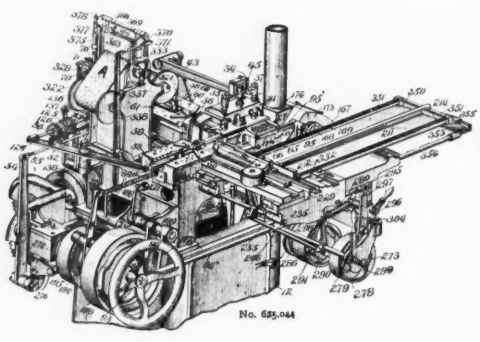
who can handle them," is a mighty good one for general practice in this rough world, and as a rule the capable man does manage to get hold of the machinery, whether of a political party or of a printing office. It looks as though it always would be so in the future, as it certainly has been in the past; and on the whole the gentlemen who have the control of composing machines would possibly do the best thing for themselves as well as for the public at large by allying themselves rather with the printer whose face is turned to the light of the future than with him whose rigid gaze is fixed immovably on the glories of the past.

PATENTS.

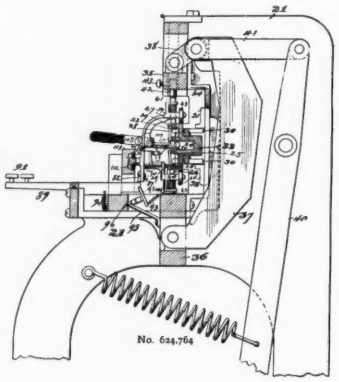
An improvement to the Lanston monotype mechanism is the subject of patent No. 625,044, by W. A. Lorenz. It deals with the galley and devices for transferring the type thereto as it is cast. It is principally of interest because the accompanying drawing gives a very good idea of the Lanston casting machine. The perforated paper strip A furnishes the information to the machine as to what letters are to be cast and set, and also as to the justification. The perforations permit the passage of air through certain pipes, and set the fingers 50, 61 and 60, thus determining the position of the mold plate 17, which forms the face of the type cast. The type is then pushed out into the galley at 86 and composition proceeds.

A sort of composing machine, which the inventor, Joseph S. Duncan, of Chicago, modestly styles a machine for making printing plates, has been patented as No. 624,764. It is a sort of heavily built typewriter for impressing the type characters on metal plates, and is specially designed to produce matter for an addressing machine. As such, it may be a success, and it is certainly refreshing to find that the patentee does not expect to set up newspapers on the machine, as is usually claimed by inventors of this class of machines. Raised letters are produced on the metal plate, and the printing therefrom resembles that of the typewriter.

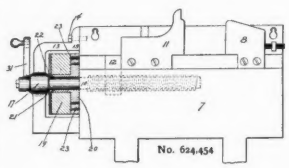
A linotype improvement has been devised by C. A. Hollenbeck and R. F. Wilson, of Albany; patent No. 625,679. In order to set tables of several measures and preserve the vertical alignment with accuracy, they mark the assembling slide 13 in ems and half ems, and provide a temporary adjustable upright 5, against which the justification of part of a line may be effected before the other part is composed. The first part of the line is practically hand justified, and the rest justified with the expansible spaces.



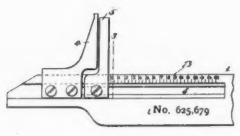
No. 625,044.



No. 624,764.



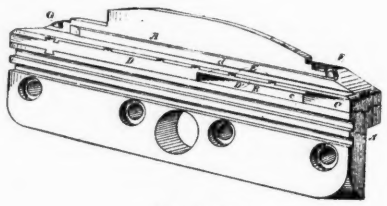
No. 624,454.



No. 625,679.

An addition to the numerous methods of adjusting the length of line on the linotype machine is shown in No. 624,454, by L. M. Chapman and J. M. Gelatt. The line-holding vise is made adjustable on one end, much as the common bench vise is adjusted, with a crank 31 and screw 10, by which the jaw 11 may be shifted.

John D. Harvey, of Salinas, California, in patent No. 625,445, describes a linotype-mold adjuster, as shown in the



No. 625,445.

drawing, in which D is a liner that may be replaced by one of a different length, thus altering the measure.

NEWSPAPER GOSSIP AND COMMENTS.

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

GEORGE W. PECK is to revive *Peck's Sun*, which was suspended ten years ago.

"NONE like it; yet all like it" is a novel "ear" on the Camden (Mich.) *Advance*.

THE Adrian (Mich.) *Telegram* has enlarged its Saturday issue to an eight-column folio.

ONE hundred years of its history were completed by the Greensburg (Pa.) *Democrat* on May 24.

THE De Kalb (Ill.) *Advertiser* issued an "Early Summer Number" just previous to Decoration Day, consisting of twelve five-column pages and cover, one-half of the whole being nicely displayed advertising.

THE Memorial Day edition of the Anamosa (Iowa) *Prison Press* was a nicely executed number.

THE *Post* and *Telegram*, the oldest and youngest daily papers in Camden, New Jersey, have consolidated.

THE first number of *Star of Hope*, issued from Sing Sing (N. Y.) prison, April 22. By far the greater portion of the contents was written by the prisoners themselves, and reflects

great credit on their ability along literary lines. The mechanical work was excellent.

THE Waukon (Iowa) *Standard* has increased its size from a six to a seven-column quarto. It is a neat, progressive-appearing paper.

SATISFACTORY results from half-tones are obtained by the *Mail and Breeze*, Topeka, Kansas — in fact, good presswork is a feature of that paper.

THE Skagit County *Times*, Woolley and Sedro, Washington, which was criticised in May, has given the presswork attention and now appears much improved.

FORT PLAIN (N. Y.) *Standard*.— The *Standard* was criticised in February, and the same remarks still apply. If correspondence was graded it would be a most commendable paper.

MARK R. PLAISTED, for eight years publisher of the Riverside (Cal.) *Enterprise*, has sold that property, and will hereafter devote himself exclusively to the Fresno (Cal.) *Democrat*.

ON May 4, the Brookville (Ind.) *Democrat* gave a description of the Midland Paper Company's mills, at that city, the issue being printed on brown wrapping paper of their manufacture.

THE Harvard (Ill.) *Herald* published an interesting article in compliment to its foreman, Rea Hamilton, for having been accorded a place among the leaders in Ad. Setting Contest No. 4.

M. R. TRIPP, formerly in partnership with Vincent L. Tripp in the publication of the Cohocton (N. Y.) *Index*, has, on account of ill health, sold his interest to his partner and purchased a farm in North Carolina.

BEGINNING May 1, the Milwaukee (Wis.) *Daily News* was issued from its own handsome new building, built especially for its use. It is a fine structure, in which the various departments are most conveniently arranged.

A "GOOD TIMES EDITION" was published by the Greenville (Tex.) *Messenger* on May 19. It consisted of twenty-four pages filled with illustrated descriptions of the industries of Greenville and a generous supply of advertising.

SOL OLSEN, Ames (Iowa) *Times*.—There is no fault to be found with the presswork on your paper except that the register is not perfect. Typographically it is neat and quite satisfactory. Good use is made of labor-saving rule in the ads.

A NOVEL scheme of coöperation has been adopted by the *Herald* and the *Leader*, of Menominee, Michigan. The publishers, believing the field too small for two dailies, have each agreed to issue a tri-weekly, the papers appearing alternately.

BLISSFIELD (Mich.) *Advance*.— Another very satisfactory paper. If the correspondence was as nicely graded as the local items and personals, there would be practically no faults in it. News features, ad. display and presswork, are all above criticism.

ON May 25 the Greensburg (Pa.) *Press* issued a special edition of twenty-four pages to commemorate the one hundredth anniversary of the founding of the borough of Greensburg. The number was a most interesting one, containing many pages of artistic ads.

TOM CHARLES, Republic City (Kan.) *News*.—The *News* has improved remarkably since it was criticised in December, particularly in the presswork and ad. display. There is not sufficient difference in the size of display and body of Craft & Baxter's ad. to afford proper contrast. It would, however, have been quite neat if proper care had been taken in constructing the border. The ad. of M. Boughner & Son is much better than that of B. R. Brassfield, principally through its having more prominent display. Other ads. are neat. If correspondence was graded the appearance of this department would be improved one hundred per cent.

SEDAN (Kan.) *Lance*.— A good showing of advertising, with many pleasing effects in display. The arrangement of the bank ads. is good, but the celtic is not a suitable letter for newspaper work. You should make more room for local news, even if it is necessary to print two additional pages "at home."

HINSDALE (Ill.) *Doings*.— Several copies of this paper, which has on a number of occasions been given attention in these columns, have been received for criticism. It is as neat a little paper as comes to my table. The ads. are well displayed, the presswork above criticism and make-up quite satisfactory.

CRESTLINE (Ohio) *News-Democrat*. — The presswork and make-up are good. Ads. follow too closely the long-line, short-line style. Celtics do not look well in a newspaper, particularly when gothics are used. The half-page ad. of F. W. Czarnetzki should have been broken up by placing portions in panels.

MONROE COUNTY *Mail*, Fairport, New York.— There are many points of excellence in the *Mail*, and exceptionally good presswork and ad. display are not the least of these. Grading of the good supply of correspondence is certainly advisable, and the dashes between local items are not necessary — two leads would be better.

IT is estimated that $2,000,000 are annually diverted from the advertising columns of newspapers and magazines by advertising signs in street cars. The newspaper association of the State of New York is taking steps to compel the removal of these signs, and the press associations of other States should take similar action.

EL CAJON (Cal.) *Once-a-Week*.— A newsy little paper, carefully made up. The rules following head lines should be used either above the head or omitted. This fault is more noticeable on the last page, where the heads are set in roman caps and have the appearance of signatures to the preceding articles. A more perfect register is needed.

J. A. RUGABER, Chicago.— The *Avondale Council Tidings* is a very neat little paper; presswork, make-up and ad. display are all excellent. The six-story head on the second page is too long for such a short page — the second and third parts could have been advantageously omitted. Your cards are neat and show good color schemes.

HARVARD (Ill.) *Herald*. — Good, sensible, clear-cut ad. display is a prominent feature of the *Herald*. I have nothing but words of commendation for the mechanical appearance, or for the contents of the paper. In curtailing the amount of matter in the publisher's announcement it is not wise to eliminate the line stating the frequency of publication.

BUFFALO (Wyo.) *Bulletin*.—The improvement in the ads. since the *Bulletin* was criticised last August is quite noticeable. Do not be afraid of using white space and roman type in the ads. That of C. N. Walters is much better than either of the two following. Commendable care is shown in the make-up. The pressman should see that low cuts are underlaid.

TRAVERSE CITY (Mich.) *Eagle*.— Ads. are set in a distinctive style and show bright, original ideas. The 6-point black rule is too heavy for use in small ads. Make-up is well handled except in the length of the plate columns, which are about a pica too short. This difficulty is easily overcome, especially if the column has a display head at the top. Have the base the proper length for your columns, and then saw off the display head and insert a brass dash after it, filing off the face to match the dashes used in the head. Where the column does not contain such a head, a short



A LOS ANGELES LAD.
No. 1.



A LOS ANGELES LAD.
No. 2,



HIS FOURTH OF JULY
COSTUME.



LEAH.



A LESSON IN DRAWING.



WATCHING THE ENEMY'S SHIPS.



A YOUNG NIMROD.



A CRITICAL INVESTIGATION.

THE INLAND PRINTER'S CHILDREN'S PAGE FOR JULY.

article should be sawed out and a longer one inserted. This trouble should certainly be taken in order to have these columns harmonize with the otherwise neat general appearance of the paper.

ED A. SMITH, Oakes (N. D.) *Republican*.—Ads. are attractively written and displayed. The initial letter does not add to the business cards, and "Oakes, North Dakota," is a little large. If I were the advertiser I should prefer the space occupied by C. M. C. all in one large ad. The *Republican* is a very readable paper, both from point of contents and make-up. Items under "North Dakota Press" are well selected.

DAWSON CITY is to have a daily newspaper. H. G. Steel, of the Shamokin *Herald*, is to have charge, and a full, modern equipment, including enough news paper to last a year, is to be sent up the Yukon river at an expense of nearly $10,000 for transportation. It is said to be the intention to sell the new paper for 50 cents per copy, which means that those buying in this way will pay about $150 a year for their home paper.

SEVERAL samples of jobwork are printed on the first page of the Miltonville (Kan.) *Press*. They do not appear to the best advantage on a medium quality of news stock. A better plan would be to send copies of the originals, with a neat booklet or circular, to business men who might be induced to become customers. If nicely printed and neatly presented they would be examined with interest and no doubt result in many orders.

D. W. KNICKERBOCKER, Homer (Mich.) *Index*.—Your paper compares favorably with other weeklies. The first page looks well, although the display heads are spaced a little too much. Correspondence should be graded. Ads., as a rule, are good. That of F. E. Strong & Brother is an exception. "We Would All Like It" was the proper line for display, and the balance of the displayed matter should have been set in the 10-point roman.

THE Edinburgh *Scotsman* has in process of erection a block of buildings which probably has no equal as a newspaper property in this country. Views of the projected buildings, as published in that paper April 13, present a very imposing appearance. £120,000 was paid for a portion of the site alone, and the total cost is expected to exceed £300,000, the whole space cleared for the buildings being a little short of half an acre in extent.

MOUNT CLEMENS (Mich.) *Advertiser*.—The possibilities of what may be obtained from half-tones have seldom been better illustrated than in the issue of this paper of May 11. Many excellent cuts were used, illustrating an exhaustive historical sketch of that city. Only one thing mars the good work on this number, and that but slightly—some of the advertising plates were too high, causing an uneven impression, particularly on the eighth page.

BUNCETON (Miss.) *Tribune*.—Nicely made up and well printed. The ads. are all good with the single exception of that of the Bunceton Elevator Company. In an ad. of this kind, where there are a number of clauses apparently of equal importance, it is a good plan to select one for display arbitrarily, providing display is absolutely needed, putting the others small. A light-faced parallel rule makes the best division between reading matter and advertising.

V. L. TRIPP, Cohocton (N. Y.) *Index*.—Your paper has the news, not only from the local field, but from the surrounding territory as well, and that is the most important feature of the successful newspaper in point of subscribers. The make-up shows care, and if the different departments are always to be found in the same columns I would suggest little change. It would be a good plan to get plate matter all together, preferably on the eighth page. As to the model paper, I do not call to mind any one which I would consider in every respect beyond improvement. I could, from memory, mention many very acceptable papers, but in doing so would no doubt neglect many others of equal merit. You could undoubtedly secure many good points by sending to publishers for copies of papers which are commended in this department for features which you would like to improve.

WILLIAM LEGGETT, Sanilac County *Times*, Peck, Michigan.—Your new paper starts with a good supply of ads., which are attractively set and arranged. Do not put ornaments on either end of lines to make them longer. If such lines cannot be run to one side it is better to leave them centered and short without ornamentation. The paper is nicely made up and printed. Such heads as "What We Know About Farming" would look better if occupying less space. "What We Know" should have been a little larger.

C. E. CUNNINGHAM, Brandon (Miss.) *News*.—Your ads. are very pleasing and show many original ideas. The pointer preceding "Gayden & Co." could have been omitted to advantage—in fact, I can see nothing artistic about this particular flourish. The only weak ads. in the paper are those under "Legal" and "Medical." There is not enough contrast between the name and the business in these. If such lines as "Brandon, Rankin County, Miss." were set in caps and small caps of 6-point roman it would improve them.

"NO FREE TICKETS" is the way the Delavan (Wis.) *Republican* heads an article in which it sets forth a new ruling. All church and charitable entertainments where an admission fee is charged will be given local mention not exceeding five lines free, but all notices of greater length must be paid for at 5 cents a line. No complimentary tickets will be accepted in payment. This plan might be looked upon as "splitting the difference" between free notices and no notices without pay. It is certainly a very fair proposition to the churches and charities.

Northwestern Creamery Journal, Minneapolis, Minnesota.—This sixteen-page monthly, which has about completed its first year, in point of contents keeps close to the trade it represents, covering all matters of interest in a thorough manner. Mechanically it shows the effects of careful work in all departments. I should avoid dividing the word "Buttermakers" in the publisher's announcement, and the rules in this need attention. There are very few instances where two or more lines of roman caps can be run solid and look well; the three lines in the ad. of Samuels & White appear particularly bad.

HARRY H. MCILROY, Huntingdon, Pennsylvania.—The Decoration Day number of the *Reformatory Record*, published from the Pennsylvania Industrial Reformatory, was an appropriate and creditable issue. In a few details it might have been slightly improved. All the head rules on the first page should have been in black; another lead is needed on either side of the parallel rules in the publisher's announcement, and there should be more leaders used and less space between the columns of figures in the baseball standing. Your boys are doing exceptionally well, particularly when it is considered that some of them have had but five months' experience.

OTTO KNEY, *American Thresherman*, Madison, Wisconsin.—That the *Thresherman* appears at the close of the first year of its existence doubled in size, with the amount of advertising tripled and a circulation of 50,000 is a sufficient guarantee of its being published along lines acceptable to advertiser and reader alike. The first anniversary number with its fifty pages, thirty or more of which are advertising, is in every way neat and pleasing. As a class publication it fills its mission perfectly. The mechanical execution is good, the presswork, ad. display and arrangement all receiving careful attention. It is advisable to run an additional lead

on either side of the brass dashes, and in many cases after headlines.

CRITICISMS.—From the time that THE INLAND PRINTER first offered to criticise newspapers in this department up to the present the interest has continued unabated, and there are no evident signs of its diminution in the near future. In the twenty months that this custom has been in vogue, nearly four hundred publications, the great majority being daily and weekly newspapers, have been criticised, not including special editions commented upon. Many of these have adopted suggestions made and sent in copies for further criticism. While the aim has always been to point out defects and suggest improvements impartially, it has also been the policy to direct attention to commendable features in order that the impression might not be given that a paper was lacking in all that goes to make it a successful and acceptable publication, and to this plan no doubt is due the continued interest. The plan is to be continued, but it is necessary to again urge publishers not to become impatient at a seeming delay in giving their papers attention. They may confidently look for mention of their publications in the first issue of THE INLAND PRINTER after four weeks from the date of their receipt. To avoid delay, they should observe carefully the directions at the head of this department as to address and marking.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

BORDER WAX FOR WALLING IN STONES FOR HIGH ETCHING.—G. W. C., Eastport, Maine: "In etching up lithography for metal printing I have used putty to wall in the work, but find that the oil in it greases up the edges of the stones and makes things very uninteresting. Besides, the putty gets hard and cannot be used again. Would be thankful if you could supply me with some kind of wax used for that purpose or tell me where I can buy it." *Answer.*—Dissolve over a slow fire ¼ pound asphalt, add 1 pound of beeswax and ½ pound of paraffin; mix thoroughly and pour into warm water. Warm each time when using it.

REPRODUCING AN ORDINARY NEGATIVE UPON A GRAINED STONE.—A. M., Milwaukee, Wisconsin: "Can you describe to me the process of making the proper printing plates from an ordinary negative upon a grained stone?" *Answer.*—A perfectly flawless lithographic stone is carefully polished and grained, and when thoroughly dry a sensitive ground, either sensitized albumen or sensitized asphalt, is very thinly and evenly spread upon it in the darkroom. When dry, the negative is laid upon it and it is exposed—in the first case a short time, in the latter case a longer time, according to strength of light. This is best got at by experience. Then the stone is either rolled up in the first case as already described in previous issues in this department of THE INLAND PRINTER, or developed as also before described. The nature of the grain in your picture is dependent upon the grain in the stone. Practical printing plates have not yet been produced upon a stone surface in this way, because when the grain is held rough and open the picture looks coarse, when the grain is fine the picture lacks decision and force. For limited editions and careful hand proofs you may obtain very choice results. The proper method for producing practical grained color-plates is the gelatin process.

BOOKS, PLATES AND COLORS IN PHOTO-PROCESS LITHOGRAPHY.—A. M., Milwaukee, Wisconsin: "Inclosed please find $1.50 for George Fritz's 'Photo-Lithography.' Please let me know where to get the proper plates for three-color work. Is there a way of reproducing a sketch in four colors, in red, blue, yellow and black, making grays and other tints without the aid of the latter?" *Answer.*—The proper materials, plates, screens and filters for the work you describe can be obtained from E. & H. T. Anthony & Co., 591 Broadway, New York. Yes, you can reproduce it in the three colors—red, blue, yellow. By employing the proper color-filters you can optically extract the right amount of color from a sketch, and produce three printing plates, which, when properly etched and printed with the exact colors, will give you reds, blues, yellows, orange, purple, green, browns, grays, olive, etc., in great variety. The process is very interesting, but requires a tremendous amount of preparation, skill and patience, for really good results. If a fourth color is employed it makes it more practical in the printing press, as this color (a brown, or deep warm gray) serves as key plate, giving detail and decision. See specimen of four-color printing in June issue of THE INLAND PRINTER. Your third question is answered elsewhere, under its proper head.

REASONS OF SUCCESS OR FAILURES IN MODERN LITHOGRAPHIC FIRMS.—A large plant, possessing at one time unlimited capital, having the best of facilities and producing a fine class of process work, has failed, and I have been asked why such a thing is possible. The reason is very simple. To make three-color plates, which this firm made, and produce fine proofs, if you have expert hands to do it with, is one thing; but to sell these plates to the ordinary printer, who is attached to old, favorite, easy, routine methods, and cannot, therefore, adapt himself to new wrinkles, is another thing. Where the latter gets to work on the former's plates he will condemn the same as useless, and he will fall back on the old style of work. Had the art company referred to taken the trouble to educate a set of printers in the practical handling of these plates, and then turned out the finished product themselves instead, there would have been a different showing in the enterprise. The present generation of color printers will not create a great showing in making process work general. The combination that will seize upon the right method, get new machinery, instruct men anew and will select the proper spheres of their work, so as to be able to handle it on a manufacturing basis, so that every hand will know exactly what to do from day to day and will do that thing perfectly, that is the plant that will succeed and control the field of manufacture. In that line the writer is acquainted with a concern which makes the lithography on paper boxes—nothing else—and although no one else can compete with this firm on boxes in any quantity, still they make money simply by the perfection of their routine and the certainty of their economy in production. Likewise I can cite an envelope manufacturing and printing concern that will print and make up a large or small quantity of printed envelopes, of various styles, cheaper than the blank envelopes can be bought for ordinarily; and so on through the list. It must be either art lithography or manufacturing lithography, and should again be subdivided into specialties or seasons. It is plain, then, that the small business can only exist by a thorough knowledge of basic principles. The facilities for routine work in a well-planned, large establishment, when the division of labor is carried to its greatest extent, will be victorious every time, even over a large competitor, if he has not the strict discipline necessary.

THE SIMPLICITY OF METHOD IN LITHOGRAPHY.—To produce an etching, a steel engraving, or a wood engraving, a special training in technic is essential. The wood engraver must learn to draw lines with the graver or burin—a difficult task; the etcher must learn to bite in with acid the lines he draws with a point—an uncertain proceeding. Not only

this, the work on wood or metal does not show during its progress the design as it will appear when printed, nor does the block of wood or the plate of metal resemble the print in color. It is not until a proof is pulled that the artist can see the reproduction of his original. In lithography, however, the artist's every touch upon the stone or paper is visible to him and will appear in print, exactly as he puts it down. The drawing grows under his hand on transfer paper, on stone, or grained plates, precisely as on drawing paper or canvas; his every touch is there, his every individuality, or his every mannerism. There is but one thing for him to learn — reverse his design when necessary, and he who etches or engraves on metal or draws or engraves on wood must also learn to do so. In a word, it is because lithography technically is so simple, so straightforward, that it fell for years into the clutches of the business man, and consequently into the domain of the trade-unionist. Where real honest art rules the profession will take care of itself. Where a pantograph, photograph or tracing does the work there can be no idea of artistic individuality and expression. The lithographic artist of today can do a cigar label, show card or Christmas card without knowing even how to draw, for in no form of reproductive engraving can such delicacy and strength be obtained with so little trouble as in lithography, and there is no end to the dodges that can be played with a lithographic stone. It may be stumped or rubbed all over with the chalk in powder and treated (scraped) like a mezzotint; or, having been covered with an even tint of black, a drawing in white line with a point can be made upon it, like a wood engraving. Skies can be wiped in with a dirty rag or wiped out with a clean one, so long as no grease touches it except the grease of the chalk. One may apply that grease in every possible way, knowing that every line, or every smudge, tint or tone, will show just as you put it in on the stone or plate. As far as pen drawing in lines is concerned there is nothing to learn for the artist, except to use litho or "autographic ink" instead of india ink. Even plain paper can be drawn upon with litho ink and transferred to stone.— *Free after Joseph Pennel in Lithography and Lithographers.*

THE ACTION OF GUM SOLUTION ON STONE, ZINC AND ALUMINUM PLATES.— A Manufacturing Company.— Regarding the sample of gum solution received, I would say that I cannot recommend it for very fine work on zinc plates or aluminum, especially where the latter is used with a crystalline deposit of the salt of aluminum. The explanation lies in the greater or lesser porosity of the printing surfaces, and is really based more on a mechanical principle than on a chemical one, in my estimation. Stone is an infinitely porous substance and allows free entry to most any slimy, adhesive mixture, embracing the same firmly. Gum, not possessing any affinity to grease, repels that agent energetically in the early stages of its application, thus forming the printing surface. Your 000 solution seems to contain also a few parts of a chalky substance, which renders it peculiarly fit for regular lithography. On this basis I can explain why your sample solution works well on stone. Still, when we come to work on metal plates we are confronted with a substance of a different degree of porosity, a denser mass giving the gum a lesser chance to imbed itself within the pores. This explains the easy tinting of plates during printing. I find from very close experiments that the gum arabic dissolved in distilled water and strained has the greatest adhesive fineness and adheres the best to metal plates, but even then the greatest care must be exercised during printing not to let the plate, be it zinc or aluminum, lay without gum even for five minutes. With stone it is not nearly so dangerous, as one can let a stone lay for hours without gumming. In putting away a stone or litho-plate for a long time, the same should be covered with a thin layer of gum and pasted up with a piece of stout paper having no printing on the side toward the stone, and kept in a dry, airy place. The effect of gum on stone or metal plates is only temporary (for reasons explained above). Gum absorbs more or less moisture from the air, and therefore becomes decomposed in time. Your sample solution absorbs water more freely than the regular gum arabic. In printing from stone, zinc or aluminum plates the gum is of course not always used singly. In the first instance it is mostly used with nitric acid, the effects of which upon gum will be explained at another time; in the second instance, gallic or phosphoric; in the latter with fluoric or hydrochloric in addition to phosphoric. I have used your sample solution with each of these on the different surfaces named and find no appreciable change in condition and effect, except the above noted, regarding the lesser penetrating power on metal plates. Another drawback was the unclean condition of your gum solution, it being impossible to use it from the can, and I had to strain it for my experiments.

CAN COUNTER-ETCHING BE ACCOMPLISHED ON ALUMINUM PLATES, AND HOW? — Every lithographer knows of what great advantage the method called "counter-etching" is in adding anything to a drawing or transfer after it has been etched. The changes that occur in the surface of a lithographic stone after the gum and nitric acid are put upon a drawing or transfer have the object in view of absorbing and holding moisture and repelling ink, so that no addition could easily be made on any part of a stone so prepared were it not for the knowledge that an organic acid, like fruit juice, vinegar, citric or acetic acid, extract and destroy the gum preparation and leave the stone again in a susceptible state, in which any addition can be made with touche or crayon, and finally reprepared with the original gum and acid and made ready for printing, as if nothing had intervened. But this cannot be done on aluminum plates; once a drawing made and the plate prepared, no new work will hold again. The strongest touche or crayon will wash off, leaving no trace behind, and the application of the devices employed on stone are without avail. The only way changes can be made thus far is by thorough eradication, with caustic soda and nitric acid, or polishing with Scotch stone, and adding the new work with liquid asphaltum (the only thing thus far that will take firm hold and stand etching in such a case). The writer is familiar with the methods employed in various lithographic establishments, where aluminum is used, and has often heard the claim made that this or that person possessed the secret of an effective counter-etch, but so far it has not been demonstrated as a fact. Having made many experiments in this direction we have been led, however, to believe that counter-etching on aluminum is possible. If we examine the philosophy underlying the principles of surface printing, whether on stone or metal, it is always the same. First, the surface must be sensitive to either grease or gum; second, the grease having been placed upon the sensitive surface by either transfer or drawing, and having found a sufficient lodgment in the pores and crevices of the surface, the plate is prepared by a gummy solution, which, however, is made more effective by having an acid added thereto which will *bite* itself into the plate to a small extent, fixing a firm hold for the gum to rest. This has also been fully accomplished on plates. Third, if we now wish to again dislodge the gum from its intrenchments on the stone, we employ, say, lemon juice; this decomposes the gum and dissolves sufficient of the chalk and lime in the stone to create a grease sensitive surface, *while, however, it did not injure any of the first work on the stone*, provided the counter-etching had beer properly tempered and timed. Fourth, then the preparation of gum and acid can be again applied, with the effect, as at first, of rendering the blank parts of the stone susceptible to moisture and consequently repellent to ink. If we now compare the process on aluminum plates with the above, the same tallies exactly until we wish to extract the gum from its lodgment. Here we signally fail, and the reason lies in the fact that we

have no organic acid that, in dissolving aluminum and in decomposing the gum, will at the same time leave the work, already on the plate, unharmed. Going back to my former experiments, I have found that we must get rid of the gum as far as possible by the same organic acid which we employ on stone, and then find another substance which will combine with the aluminum on which we wish to work, thus rendering a freshly renovated surface insoluble in water. This substance we can find in either alum, ammonia, chloride of magnesia, clay earth, etc., if either of them *are added to a solvent of aluminum*. The only thing which we must learn to do is to find a knack of applying the solutions in such a way that the work on the plate will not be injured by the aluminum solvent.

PATENT.—A method of preparing lithographers' transfer paper has been patented by Charles H. Veale, of Ireland, in this country, as No. 625,524. He describes it as a composition or coating for lithographic transfer paper, to be used for moist transfer work of all kinds, consisting in the following treatment of ingredients in the proportions substantially as specified: first, boiling 6½ pounds of fine wheat pastry flour with 24 pints of water, and adding, when boiled, 1 gill of purified carbolic acid; second, mixing sixteen pounds of French mordant white and ½ ounce of vermilion with 1½ pints of No. 2 pure glycerin; third, beating up 2 pounds of ground gypsum or plaster of paris in 8 or 9 pints of water, and permitting the same to stand about twelve hours, then pouring off the superincumbent water, adding 6 ounces of Russian glue and raising the plaster and glue to a boiling heat; fourth, mixing all the ingredients, except the flour, and grinding the same together; fifth, adding the boiled flour to the ground ingredients, mixing the same thoroughly, and finally straining the entire composition.

IRONICAL RULES FOR THE PROPER CARE OF ROLLERS.

BY JOHN S. PINNEY, ST. PAUL, MINN.

MY limited type foundry experience and observations among printing offices in about twenty States strengthen the belief that some alleged printers seem to adhere closely to these rules for the proper care of rollers:

If too hard, place them close — very close — to a hot stove.

If too soft, store them in a damp cellar or basement.

When coated with dry ink, rub down with strong lye and a stiff brush, if no sandpaper be handy.

If they shrink, from several years of hard usage, fill the low places with glue, and tell the maker he used a warped mold.

If they crack on rulework, pour in melted glue and ask the type foundries why they make rule so high, anyhow.

If flattened by contact with forms or disk over night, press on the opposite side, and growl because presses do not automatically remove forms and rollers.

When ordering new rollers, do not give name and size of press, or diameter of rollers. Any foundry knows all that, or should know it.

Don't give return shipping directions. Then, if returned by freight, kick; if by express, kick.

Never wash rollers, or rub oil over them, especially after working copying ink. If the ink dries hard, as some ink will, tell the inkmaker he is a swindler and doesn't know his business.

If rollers show signs of wear after working day and night a year, send off a regular calliope roar to the maker. We all know that machinery requires rest, but rollers never.

If cores are bent by the kids while prying up boards in the floor, or in other useful work, roast the foundry, and demand that the cores be straightened and rollers recast, free.

And always between kicks whoop-'er-up to the luckless fellow that made the rollers, and tell him plainly that he ought to be making ditches or something, instead of rollers.

Then send the next batch of cores to another roller-maker, and begin this set of rules all over again.

A PRESENTATION TO H. R. WILLS, FISHERMAN.

H. R. Wills, of the Hoyt Metal Company, St. Louis, received quite a shock when in Chicago a short time ago. He is usually ready for surprises of any nature, but this time the boys rather got ahead of him. C. S. Partridge, of the Electrotypers' Association, informed Mr. Wills that he had a matter of great importance to present, and arranged for a



meeting at the Monroe Restaurant at noontime on June 2. Mr. Wills was promptly on hand, expecting, no doubt, a good order for metal. There he met several gentlemen connected with the association, and all repaired to one of the private dining rooms, where a fine fish dinner was served. At the close of the repast the surprise was sprung, Mr. Wills, who is an ardent fisherman, being presented with a Devine handmade, twisted, split bamboo fishing rod, the finest that could be found in the city, inscribed as follows: "To our Bald Headed Friend, from George H. Benedict, C. S. Partridge, Frank Nahser, E. D. Mong, J. O. Anderson, E. C. Williams, O. M. Blomgren, C. W. Eberhardt." To say that Mr. Wills was taken rather unawares would hardly express it, but he regained his composure sufficiently to thank the gentlemen for their evidence of esteem. Friends of Mr. Wills are expecting some unusually startling fish stories now that he has a first-class rod to work with.

NEVER TAKE MY NAME FROM THE LIST.

I inclose herewith $2, for which please continue my subscription to THE INLAND PRINTER. Never take my name from the list until I ask it done, which I hope will be a good many years from this date. I would not be without it.—*H. J. Holness, Ballston Spa, New York.*

WHEN Robert Bonner took a page advertisement in the New York *Herald*, to boom the *Ledger*, his pastor thought he was insane. In reality he had made a great discovery. Get a few years in advance of man's growth, and you will be called mad.—*S. O. E. R.*

POINT-SET MODERN ROMAN SERIES

ROMAN NO. 26—CAST ON STANDARD LINE AND HALF-POINT SETS

12-POINT ROMAN NO. 26

GREAT DESIRABILITY OF SYSTEM IN THE WIDTHS OF TYPE

ONE OF the problems most vexing to both printer and typefounder has been that of spacing and justification. It has always been fully recognized that if there could be devised a perfect system of widths for the spacing-material and the various letters and characters of every font cast, this part of the compositor's work would be very much simplified and lightened, and that, therefore, in a given time, he could set considerably more type. At various earlier times studious craftsmen have devoted time and brain tissue to this problem, but the working out of a satisfactory system was impossible before the day when the scale of point bodies was adopted, because the great irregularity in the proportions of the various bodies to one another *made it impossible to find a satisfactory basis for a general application of the principle to all fonts*

11-POINT ROMAN NO. 26

ONE OF THE EARLIER ATTEMPTS

NO DEFINITE basis for a system of type sets could be hit upon in connection with the old bodies. But before the general introduction of the point bodies, a solution was attempted by using a scheme of widths which was based, for want of a better unit, upon a fractional part of the width of the common 13-em pica newspaper column. Obviously, such a system would not do for a 12-em, a 14-em, or any measure which *was not a multiple of 13 ems of the pica that was used*

10-POINT ROMAN NO. 26

A SECOND FRUITLESS EXPERIMENT

THIS ATTEMPT, highly unsatisfactory as a solution of the problem, was followed by one in which the unit was made a fraction of a single pica. However, instead of having the unit one of fixed dimension, it was made to vary, from 7-to-pica up to 12-to-pica, including in the gamut units of 8-to-pica, 9-to-pica, 10-to-pica, as well as the odd 11-to-pica. Practically, the unit was not a unit at all. It varied according to the leanness or fatness of the face, and therefore lacked the definiteness which is *such a very essential feature of systematic type widths*

9-POINT ROMAN NO. 26

DEFICIENCY IN UNCERTAIN UNITS

WHERE THE unit of width is different for every body and every face it is certain that no satisfactory solution can be expected. The spaces, quads, figures, fractions, and the references, dashes, braces, marks, etc., are peculiar to each face, and can not be used interchangeably with any other face cast on the same body. Any mixture of the spaces and quads of two fonts on the same body would cause endless confusion, and destroy instantly any real advantages which *might be possessed by such a scheme of systematic type widths*

8-POINT ROMAN NO. 26

ANOTHER OF THE PROPOSED PLANS

AMONG OTHER schemes of systematic widths was one made some years ago by a contributor to the pages of THE INLAND PRINTER. It was to make the unit a fraction of the width of the lower case m of every individual font. But, luckily, this idea was never put into practice. As the m varies according to the fatness of each font, the units would consequently have been as variable as they are under the system spoken of in the preceding paragraphs, and the system every bit as much of a disappointment. Clearly, the unit used as a basis must never *change, remaining the same for all the various bodies and faces*

7-POINT ROMAN NO. 26

AN EARLY CONSIDERATION OF THE PROBLEM

ALOIS AUER, a noted European student and introducer of ideas calculated to advance the typographic art, who was for many years director of the Austrian National Printing Office, at Vienna, about 1840 published a treatise on the subject of uniform type sets, which was accompanied by an extensive series of mathematical tables, in which the widths and proportions for every body and every letter were painstakingly figured out. Altho he based his scheme on a scale of bodies similar to the French or Didot point system, he made the mistake of taking the one-sixteenth of his own point as a unit of *set, which was much too small to be of practical value to the compositor*

6-POINT ROMAN NO. 26

COMING VERY CLOSE TO THE CORRECT SOLUTION

THE FIRST attempt to use the point as the unit was made, so far as we are aware of, by R. F. Haller-Goldschach, of Berne, Switzerland, who, in July, 1887, published a pamphlet describing and advocating his plan. He used the Didot point, and had quite a number of Roman and German faces cast for his office according to the scheme planned by him. He exhibited his type at the Paris Exposition, in 1889, and distributed pamphlets wherein he contrasted the new system of sets with the old unsystematic type, and demonstrated beyond a doubt the superiority of the point as a unit. But he erred in thinking that there should be a low limit to the number of sets provided for each font. He had only six different widths of letters, which were inadequate for the proper fitting of the various characters of any type *face; hence, some of the letters were proportionally too wide and others too narrow*

ORIGINATED AND MANUFACTURED ONLY BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

4–6

The Binner

For Sale at all Branches and Agencies of the

American Type Founders Company

6 Point	H	24A 36a $2.50
8 Point	H	22A 30a $2.75
10 Point	H	20A 26a $3.00
12 Point	H	16A 20a $3.25
18 Point	H	10A 16a $4.00
24 Point	H	8A 10a $4.50
30 Point	H	6A 9a $5.00
36 Point	H	5A 8a $5.50
48 Point	H	4A 5a $7.75
54 Point	H	4A 5a $10.25
60 Point	H	4A 5a $12.25
72 Point	H	4A 5a $17.00

'TIS THE QUICK PERCEPTION

FOR which printers are noted that is mostly relied upon for appreciation of these beautiful types. The perfect gradation of the 12 sizes comprised in the full series is shown, with prices and schemes, in the panel at the left, and the contiguous lines speak volumes in themselves. Popular beyond measure, it seems superfluous to enumerate features so evident as here illustrated. The Binner Letters are in stock and

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.
COVERING THE CONTINENT

Borders used on this page are 30 Point Barta Border, No. 243, 20 in. $1.50
6 Point Florentine Border, No. 169, 54 in. $1.50

American 1899 Specimen

6 Point Viking 60 a 30 A $2.00

EXCELLENCE IN EVERY DETAIL IS A PREDOMINANT CHARACTERISTIC IN THIS HANDSOME TYPE SERIES

SOME very striking contrasts appear in the printing done in these days and that of many years ago. Nearly all the different branches of typography have made rapid strides during the past ten years and there seems to be no limit

8 Point Viking 35 a 25 A $2.25

THE ARTIST TYPOGRAPHERS PRINTING FROM TYPES THAT ARE OF SUPERIOR STRENGTH

NEW and elegant typographical designs adorn the printing of day, and the neatness of display is the artist compositor of the present remarkable on the modern posters

10 Point Viking 30 a 25 A $2.50

THIS IS A FACE THAT MAY BE USED ON ALL MODERN JOB PRINTING

IT is a letter that will never grow old or become tiresome to the eye, and makes an excellent type for book work of antique character

12 Point Viking 30 a 18 A $2.75

IT LINES AT BOTH TOP AND BOTTOM

BEING a type cut on a uniform line that may be used in combination, thus increasing its varied utility greatly

16 Point Viking 25 a 15 A $3.00

IT BRINGS VERY GOOD RESULTS

THE character of this series is in harmony with latest ideas of composition

VIKING SERIES

NEW TYPE MADE AND PATENTED BY H. C. HANSEN ✾ 24-26 HAWLEY STREET, BOSTON

30 Point Viking 10 a 6 A $4.50

MOST DURABLE
Harmonious Letter

24 Point Viking 15 a 10 A $4.25

UNIQUE PRINTER
Displayed Excellent

48 Point Viking 5 a 4 A $5.60

SIGN Cutter

18 Point Viking 20 a 12 A $3.30

SUPERIOR MATERIAL
Figures Point Thickness

36 Point Viking 8 a 5 A $4.75

MODERNIZED
Casting Machine

HHHHHHHHHHH
HHHHHHHHHH

H. C. HANSEN

TYPE FOUNDER
24-26 HAWLEY ST.,
BOSTON, MASS. ✾ ✾



CONVENTION COMMITTEE, INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION CONVENTION, INDIANAPOLIS, INDIANA, JULY 19–23, 1899.

CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

THE International Printing Pressmen and Assistants' Union of North America, which met in Indianapolis June 19-23, in its eleventh annual session, found the Hoosier capital a hospitable convention city, and for its daily deliberations the convention was furnished the most pretentious chamber in the entire State, that of the Hall of Representatives in the statehouse. Each of the sixty-five delegates was given one of the huge mahogany desks occupied biennially by the Indiana solons, and President James H. Bowman, of Chicago, sat on the high canopied seat of state. Governor James A. Mount gave the visitors a warm welcome to the State, and Mayor Thomas Taggert added the information that the city officials had taken off all the doors of the city for the pressmen, volunteering further that there was not a sheet of paper printed in the city which is not turned out by a press run by a union pressman. The governor told the delegates that the Typographical Union was well represented among the State officers and assistants, while he himself appointed as private secretary a union printer.

There was some slight friction in settling the matter of credentials on account of certain local dissension among the New Yorkers, but the full delegation was seated temporarily. The list of delegates was as follows:

PRESSMEN.

Washington—Norman C. Sprague.
Detroit—Will G. Loomis, Frank Kelly.
Chicago—S. J. Storfer, William Moran, Peter Dienhart, William Neuses.
Philadelphia—Thomas A. Collins, Charles E. Bielock.
Milwaukee—Walter Allen.
Atlanta—Dennis Lindsey.
Toronto—J. W. Williams.
Cincinnati—William Richards.
Grand Rapids—William McLeod.
Indianapolis—C. E. Heizer, John T. Corcan.
Memphis—Charles B. Sowers.
Minneapolis—George P. Gunn.
Albany—William Mahoney.
San Francisco—S. P. Kane.
Galveston—John Connell.
Buffalo—John C. Herman.
Louisville—V. B. Smith.
St. Paul—John J. Clinton.
Springfield, Illinois—M. Fagin.
Omaha—John T. Hart.
Nashville—W. L. Hamilton.
Rochester—Daniel Dawson.
Seattle—Walter Mitchel.
Denver—Charles W. Young.
Akron—D. J. Guillet.
Portland, Oregon—Grant McDonald.
New York—Charles Winnacott, William J. Donovan, Brooklyn; James T. Maloney, Brooklyn; Joseph D. Boylan, Brooklyn; Frank H. Stevens, Jersey City, New Jersey; J. T. Moran, Brooklyn; Benjamin Thompson, Brooklyn; William J. Webb, Brooklyn.
Montreal—P. A. Boudreau.
Dayton—Joseph Sifferlin.
Little Rock—Harry B. Tipton.
Baltimore—Harry Nau.
Columbus—J. W. Butterfield.
Pittsburg—F. G. Zeutch, Henry Pfeil, Allegheny City, Pa.
Syracuse—John A. Burns.
Boston—Martin P. Higgas, Charlestown Mass.; James T. Roche, Charlestown, Mass.
Peoria—Otto J. Wolfram.
Houston—Henry Breleth.
Worcester—Charles B. Day.
Erie—George E. Feisler.
New Haven—D. K. Fitzgerald.
South Bend—C. E. Miller.
Zanesville—Edward Schreiber.
Springfield—D. M. Johnson.
Des Moines—W. S. Jones.

WEB PRESSMEN.

St. Louis—Christ. Schmidt, Albert Meyer, Jr.
Boston—James M. Meehan, Robert H. Kelly, West Somerville, Mass.
Buffalo—Herbert B. Williams.
Chicago—Joseph Bichl.

JOB PRESSMEN.

Denver—William H. Pechman.

WEB PRESS ASSISTANTS.

Chicago—Otto Woltersdorf.

FEEDERS.

Toronto—Robert Whitcomb.
Omaha—Charley Jansen.
Grand Rapids—Thomas D. Adams.
Minneapolis—Paul W. Bordeaux, William Trombly.
St. Paul—Joseph E. Hoffman, William McEvoy.
Dayton—Frank Bittner.
Denver—W. T. Scott.
New York—George Kenney, Ignatius Robinson, Chris J. Cavanagh, Daniel Caulfield, John J. McGrath, Andrew F. Sullivan.
Milwaukee—Charles A. Harmel.
Chattanooga—John H. Ross.
Duluth—Frank Richardson.
Indianapolis—Harry Thomas, J. B. McGeary.
Detroit—A. G. Conden, W. S. Leavitt.
St. Louis—John Warrington.

In his annual report, President Bowman referred to the agreement with the United Typothetæ for a shorter workday. The increased influence of the union label was commented on. He did not think it feasible to establish a joint board among printing organizations to issue and control labels. The death benefit feature of the organization has been running behind. He urged that a membership should be at least six months old before being entitled to the death benefit. As to the Lansing, Michigan, strike, of long standing, he recommended that the strikers accept the best terms obtainable. He suggested that in sending delegates to the American Federation of Labor hereafter, men living near the place of meeting should be chosen. What the president said about record-breaking feats by pressmen seemed particularly timely. "It is a well-known fact," said he, "that artistic workmen are becoming scarcer and more in demand every year. And yet we are continually reading in the trade papers of the feats of the 'long-distance' pressmen who perform seemingly impossible feats on this or that press, which feats are of as much practical value as those of the six-day bicycle rider. This puts a premium on the work of the 'hustler,' who can manufacture so much printing in a given time, and has a tendency to lower the standard of workmanship and arrest the production of the careful, painstaking, artistic workman which the development of modern printing has created such a demand for, and whose skill has made the pressman's craft the leading one in the production of printing. I wish to sound a note of warning against this idea, and to say that the stock of first-class, capable workmen will die out if mediocrity is to be striven for, and the 'hustler' and 'hurdle-jumper' is to be made the ideal of the craft; and I would further call on all members to set their faces against this 'new movement,' inaugurated by rival press dealers, and tending to destroy that skill and ability which alone has served pressmen's unions to withstand the onslaughts of their enemies both in and out of the ranks of organized labor."

The report of Theodore F. Galoskowsky, St. Louis, secretary-treasurer, showed $1,574.45 in his hands June 1. On the same date there was a deficit of $1,574.45 in the death benefit fund. During the last year twenty charters were issued to new pressmen's unions, while the feeders organized fourteen unions. The increase in membership was 1,132 pressmen and 1,049 feeders, a better gain than in the preceding year.

Vice-President Will G. Loomis, of Detroit, followed the secretary with an address congratulating the union on its success thus far toward a shorter workday. The first day's session was concluded with an address by Eugene V. Debs, the noted labor leader, on the benefits of unionism and the need of the various unions working together.

The usual request of the job pressmen for permission to organize branch unions came up, and as usual was voted

down. The matter came up on a report of the law committee adverse to a change in the constitution, providing that five job pressmen in a city could organize a union and secure a charter. At another time during the convention the job pressmen made a further effort to get legislation. They wanted the constitution amended so as to forbid cylinder pressmen from working on job presses in towns where the job pressmen have organizations. The job men claimed they were paying per capita tax to the international union



SOLDIERS' MONUMENT, INDIANAPOLIS, INDIANA, WHERE GROUP PHOTOGRAPH OF THE PRESSMENS' CONVENTION WAS TAKEN.

without receiving any consideration. Again were the job pressmen defeated. The row in the New York delegation took up a considerable portion of the convention's time, but the credentials committee finally ruled in favor of Union 51, of New York. Franklin Union, 23, of the same city, composed of pressmen's assistants, claimed the more powerful union was trying to disrupt the weaker one.

The election of officers resulted in an extremely animated contest for secretary-treasurer, some feeling being displayed the preceding day when nominations were made. The New York delegation presented the name of one of its delegates, W. J. Webb. The retiring officer, Theodore F. Galoskowsky, proposed Will G. Loomis, of Detroit, remarking that this official should not be elected from a branch union that, at one time, had refused to pay its per capita tax. As a result of the log rolling, the vote for secretary-treasurer was exceedingly close, 33 votes being cast for Webb and 32 for Loomis. The result of the election:

President — James H. Bowman, Chicago.

First vice-president — Henry Pfeil, Pittsburg.

Second vice-president — D. J. McDonald, Boston.

Third vice-president — John A. Burns, Syracuse, New York.

Secretary-treasurer — William Webb, New York.

Delegates to American Federation of Labor — J. H. Corcoran, Indianapolis, and J. E. Hoffbauer, St. Paul.

The social side of the convention was a feature of the gathering. Tuesday afternoon the local union, headed by Charles P. Froschauer, chairman of the committee on arrangements, took the delegates about the city on trolley cars and entertained them at the parks. Wednesday evening the local committee served an elaborate banquet at the Grand Hotel. President Gompers, of the American Federation of Labor, and Samuel B. Donnelly, of the International Typographical Union, were guests of honor. John F. Geckler was toastmaster. James H. Bowman responded to the toast "The International Printing Pressmen and Assistants." Mr. Donnelly spoke for the big typographical organization. Theodore F. Galoskowsky talked of the organ of the union, the *American Pressman*, and William B. Burford, of Indianapolis, one of the most extensive employers of printers and pressmen in the State, spoke on "The Employing Printer," while Mr. Gompers' subject was "The Allied Trades." T. J. Corcoran and Frank Sexton and other local speakers were on the programme.

After the election of officers was out of the way, the convention transacted considerable routine business. The salaries of the president and secretary-treasurer were raised $200 annually. Thursday afternoon the convention went into secret session and discussed the shorter workday.

Late Friday afternoon the convention adjourned, after deciding to meet in Milwaukee the third week of June next year. Columbus, Ohio, was the only other city competing for the honor. In concluding its work, the union reduced the pressmen's death benefit from $200 to $150, while the benefit for assistants will remain at $100. This action, however, is not final, as the entire matter will be submitted to a referendum vote within the next three months. The convention approved the "tripartite" agreement between the pressmen, the International Typographical Union and the bookbinders' organization. The approval was in the form of the following resolution:

WHEREAS, Section 1 of the Tripartite Agreement guarantees to the International Printing Pressmen and Assistants' Union regulation and control over all pressrooms in the United States and Canada; the International Brotherhood of Bookbinders control over all branches pertaining to the bookbinding trade, and the International Typographical Union control over all composing-room employes and the right to charter and legislate for all other branches of the printing trade connected with that body; therefore, be it

Resolved, That the International Printing Pressmen and Assistants' Union hereby notifies organized labor, publishers and employing printers that they will exert every effort within their power to enforce the provisions of Section 1 of the Tripartite Agreement, and the International Printing Pressmen and Assistants' Union will expect the same support from the International Typographical Union and the International Brotherhood of Bookbinders in its endeavors to control and legislate for all pressroom employes.

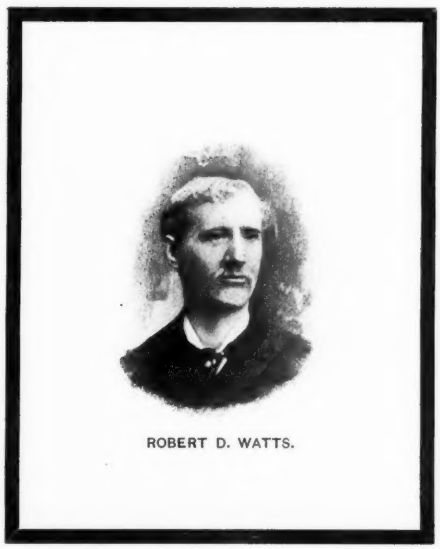
This resolution is construed to be a support of the Typographical Union in its fight to bring linotype machinists into the Typographical Union.

An assessment of $1 a month on each pressman and 50 cents on each assistant was ordered levied to support the union in its demand for a shorter workday. This fund will be used in case there is a strike anywhere next November as a result of employers refusing to grant the reduced hours.

The official souvenir of the convention, a seventy-page pamphlet, published under the auspices of the Indianapolis Printing Pressmen and Assistants' Union, distributed at the convention, received favorable comment from the delegates.

DEATH OF ROBERT D. WATTS.

Robert D. Watts, the chief of THE INLAND PRINTER proofroom, and an ex-president of the Chicago Society of Proofreaders, died at his home, 38 North California avenue, Chicago, June 1, 1899, after a short illness. Mr. Watts was born in Shullsburg, Lafayette County, Wisconsin, October 26, 1850, and entered a regular apprenticeship to the printing trade in the office of the *Times*, Sedalia, Missouri, in 1866. Three years later he went to Kansas City, Missouri, and entered the job department of the Kansas City *Times* to work under instruction, and here he ran the first printing press operated by steam in that city. He was soon admitted



ROBERT D. WATTS.

to apprentice membership in Typographical Union No. 80, and in January, 1871, was admitted to full membership in Typographical Union No. 119, at Jefferson City, Missouri. In May, 1874, he entered the United States Signal Service, in which two years were spent, doing duty in Memphis, Tennessee, Washington, D. C., and Pittsburg, Pennsylvania. In the spring of 1881, while working in St. Louis, a position in Santa Fe, New Mexico, was offered to him, which he accepted, but remained there only until July of the same year, going thence to San Francisco. After four years spent principally in Colorado and New Mexico, Mr. Watts returned to St. Louis, and in 1888 came to Chicago, entering the proofroom of The Henry O. Shepard Company, in June, 1892, and in April, 1893, being promoted to chief reader, which position he occupied at the time of his death. Mr. Watts gave the final reading to the pages of THE INLAND PRINTER, as well as the other publications printed by the firm, and very little of the vast amount of railroad and general printing turned out by them has gone to press without his O. K.

Mr. Franklin Price, of the passenger department of the Chicago & North-Western Railway, Chicago, a reader and great admirer of THE INLAND PRINTER, and a personal friend of Mr. Watts, says: "I was pained and shocked to learn of the death of Mr. Watts, whose acquaintance I had hoped to have continued for many years. I have every reason to believe your company has lost one of its valuable and able assistants, and the family one that was greatly beloved and depended upon. Fate! Fate! That of our friend awaits all."

The above voices the sentiments of many of the old friends of Mr. Watts, and those who knew him better than Mr. Price did, if asked to say a word concerning him, would undoubtedly express themselves even more strongly than this. Mr. Watts had the rare faculty of making and retaining friends wherever he happened to be, and all who had the pleasure of his acquaintance heard with deepest sorrow of his decease.

The funeral was attended by a large number of Mr. Watts' old friends and associates, which gave evidence of the high regard in which he was held. The remains were buried at Graceland cemetery.

The following "In Memoriam" announcement, sent out by the Chicago Society of Proofreaders, indicates the regard which this society had for Mr. Watts:

CHICAGO SOCIETY OF PROOFREADERS,
June 14, 1899.

For the first time since the organization of this Society, death has entered our ranks, and has taken from us one of our best-beloved friends. Less than a year ago we expressed our sympathy with our friend, who had but just before been bereft of his much-loved wife. Today we weave chaplets to his memory.

Mr. Watts was one of the founders of this Society. For one year he served as secretary, and for two years as president; and how well he served we all know. Proud of his chosen calling, he took a deep interest in the Society's affairs, and we owe much to his wise counsels and timely suggestions.

Robert D. Watts was one of the kindliest of men. His affection for his family and his friends was deep and abiding. Even in the long months of his later years, when his body was racked with disease and pain, the same kindly spirit governed him, the same willingness to do for others.

Mr. Watts was a masterful man in his profession. He was thorough in his methods, ever striving conscientiously for the highest excellence in the discharge of his duties. In this respect he left an example worthy of emulation; for he was faithful in all the relations of life.

To the doubly orphaned young daughter, to the sorrowing brothers and sisters, to the bereaved one who was to him a "Mother," with all the tenderness that the word implies, and to all his friends, we offer this weak expression of our sorrow and sympathy. Their loss is also our loss, and we mourn with them.

SAM K. PARKER, President.
HENRY R. BOSS, Secretary.

The following memorial was jointly adopted by the book and job chapels of The Henry O. Shepard Company, and by motion copies were ordered furnished the surviving members of Mr. Watts' family:

The grim reaper Death has again entered the ranks of our working force, this time claiming for his victim our chief proofreader, one of our hardest workers, Mr. Robert D. Watts, at the age of but forty-eight years, when he should have been in the prime of manhood. "Bob" was possessed of many manly qualities, and it can be truly said he was an honest man and a very capable and conscientious proofreader. On April 26 he relinquished his arduous duties, with the intention of seeking rest and recuperation of health; but on June 4 we had the melancholy duty of laying him to rest in Graceland cemetery, by the side of his beloved wife, who had preceded him by but a short year.

The book and job chapels of The Henry O. Shepard Company, therefore, in joint meeting assembled, hereby declare and offer to her who was to Robert a loving mother, to his orphaned daughter, and to his other sorrowing relatives, our deepest sympathy in this their time of bereavement.

S. K. PARKER,
K. M. GRISWOLD,
A. R. ALLEXON,
Committee.

OBITUARY.

The death is announced of W. M. Clapp, the inventor of the "Success" case bearing his name. Mr. Clapp was well and favorably known in the printing trade. He was the founder of the *Bergen Index*, of Hackensack, New Jersey, now edited by his brother, Mr. S. E. Clapp. Mr. Clapp had been the guest of his brother for some weeks before his death, and it was hoped that his illness was but temporary, but he gradually sank and died on the afternoon of May 2. He was born in Troy, New York, and one of the first papers — perhaps the first — he was connected with, was the *Budget*, of that city. During the last few days of his life, when his mind wandered, he talked of the "Budget," but those who heard him did not understand. He lived in New Jersey most of his life. His wife died eight years ago. Two daughters are left to mourn their loss.



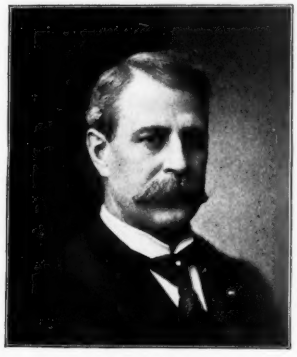
VIEWS OF THE DENNISON MANUFACTURING COMPANY'S CHICAGO HOUSE.

(See opposite page.)

DENNISON MANUFACTURING COMPANY.

THE recent removal of the Dennison Manufacturing Company's Chicago house from 90 Wabash avenue to 128-130 Franklin street, where they have a six-story and basement building devoted especially to their use, makes mention of this branch interesting at the present time. The group of illustrations upon the opposite page will give the reader a general idea of the exterior of the building, and of the various departments of this important branch of the Dennison Company.

The first floor is devoted to the retail salesroom, the counting room, manager's office and general sales department. The tissue department on this floor, with its attractive fitting up and large assortment of novelties in this line, is a feature of importance. The office and other fittings are of oak, and the same general character of trim is carried out in all the shelving and cases. Here are kept samples of all goods carried by the company, as well as a small supply for immediate delivery to the retail trade, without the delay that would necessarily be caused by sending to other floors. All departments are in close communication with the office by means of telephone, and a small elevator for carrying lighter articles makes it possible to deliver goods in the office with the utmost promptness.



J. F. TALBOT.

The stationery department is on the second floor. Here can be found an immense assortment of merchandise tags, tag envelopes, gummed labels, gummed paper, pin tickets, paper fasteners, American and imported tissue papers, special clasp and coin envelopes, initial seals for correspondence purposes, sealing wax in nearly one hundred shades, and numbers of other goods that cannot be mentioned in a notice of this kind.

The third floor is devoted to the jewelry box department. Here are carried findings of every kind for jewelers, such as paper boxes, cases, tags, cards, cotton, roll paper, etc. The printing of boxes and stamping the name in gold are also looked after on this floor.

The fourth floor is the baggage-check room where a special roll ticket press is in operation, which turns out tickets at the rate of seven thousand per hour, punching the hole for strap, perforating, numbering, printing both sides and delivering the tickets cut and ready for shipment. A very large stock of paper napkins and crêpe is also stored on this floor.

The fifth floor is the printing department, where two Harris automatic presses, a paper cutter, five job presses and other machinery are kept busy on tags, cards and labels. The stringing and wiring of tags are also looked after on this floor.

The sixth floor of the building contains the tray shop and woodworking department, where jewelers' trays, cases, etc., are made on special orders. The woodworking department is fitted up with special machinery for making boxes in the most approved manner, the machinery being operated by a 15-horse-power electric motor. The making of paper lamp shades and flowers is conducted on this floor.

In speaking of the manufacturing of baggage checks, jewelers' trays, tags, cards, labels, and a number of other things which are made at this branch, it would be well to state that nearly all of the goods of the Dennison Manufacturing Company are made at the factory in the East, and that the manufacturing done here is simply for convenience in the prompt filling of orders that cannot wait to be sent to the factory. While the facilities for manufacturing at this branch seem large to a visitor, the goods turned out form but a very small part of the specialties which the company is constantly preparing for the market.

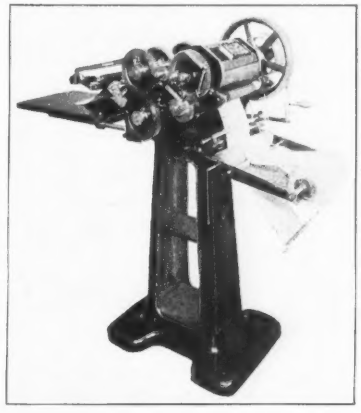
The building is well lighted, well arranged, and well suited to the business; and the two elevators, run by electric power, the low-pressure boiler for furnishing steam heat for the entire building and for pumping water to the tank on the roof to furnish power for the hydraulic lift, by means of which goods are taken from the basement to the first floor, and the Luxfer prism lighting, are a few of the features that make the building very complete for the purpose intended. The shipping is done in the basement, and in this part of the house an immense stock of tags is carried.

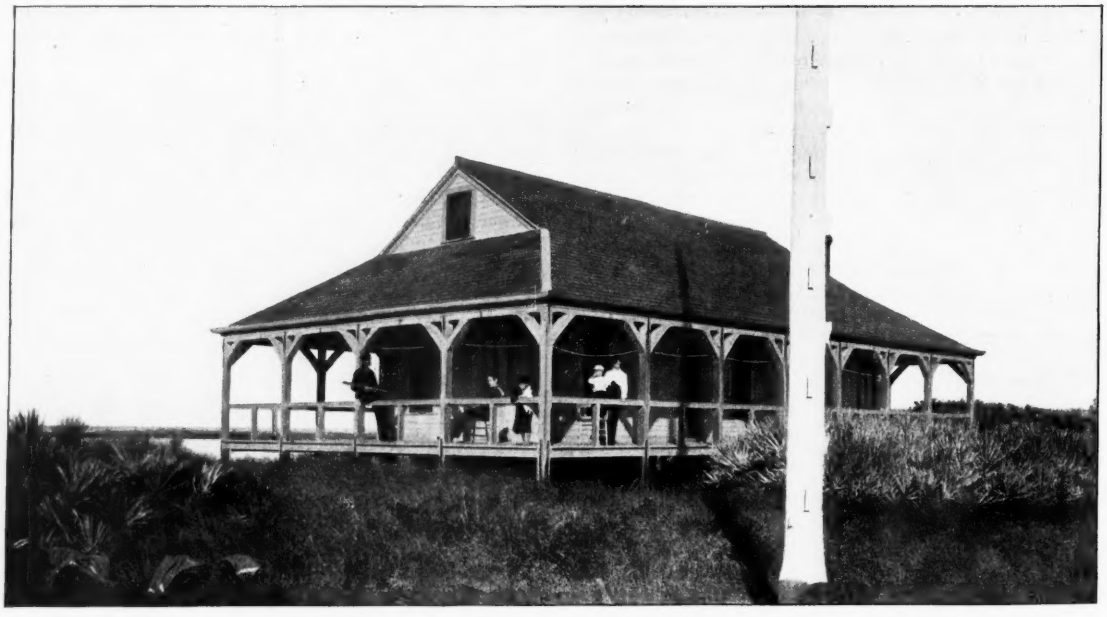
Mr. J. F. Talbot, manager and vice-president of the company, whose portrait we have pleasure in presenting in connection with this brief mention, is to be congratulated upon the quarters this branch now occupies, and for the excellent system and facilities enjoyed for the prompt filling of orders. It is interesting to note that Mr. Talbot started with the Dennison Manufacturing Company, 66 Milk street, Boston, September 14, 1867, remaining until September, 1869, when he went to Chicago. From there he went to St. Louis, in January, 1876, to look after the St. Louis branch. He returned to Chicago in January, 1886, and has been in that city continuously since that date.

Mr. Talbot's efforts in Chicago are ably seconded by Mr. E. C. Thomas, the assistant manager, by Mr. J. S. Balfour, the business cashier, and by a large corps of salesmen and employes, each one of whom seems determined to make this part of the Dennison Company an important one in the chain of houses covering the country.

THE MERRILL JOB PRESS.

An INLAND PRINTER representative had the opportunity recently of examining a new printing machine called the Merrill patent platform rotary press, which is on exhibition at 269 Dearborn street, Chicago. The machine rotates two flat forms of common type adjusted to opposite sides of the cylinder, at the rate of 10,000 times an hour, making 20,000 perfect impressions every sixty minutes. It feeds automatically from the roll, and rewinds or cuts as desired. It can use any kind of paper, from the heaviest manila to the most delicate tissue. The paper, after being printed, is cut automatically by a knife and deposited on the table, unless it is desired to have it rewound, when the sheet is attached to the rewinding device and the knife connection thrown off. The press referred to takes a sheet 10 by 15 inches, but larger presses are being made to take as large as 30-inch webs. H. S. Merrill is the inventor of the machine. A company has been formed to market the press; and arrangements are being made as rapidly as possible for its manufacture. The accompanying illustration shows the machine with one of the forms exposed to view.





"MOSQUITO LAGOON" HOUSE OF REFUGE, UNITED STATES LIFE-SAVING STATION, OAK HILL, FLORIDA.

A LIFE-SAVING STATION AND ITS PRINTERY.

The accompanying illustration shows "Mosquito Lagoon" House of Refuge, United States life-saving station, situated at Oak Hill, Florida, in charge of Capt. E. S. Coutant, of the United States life-saving service. Captain Coutant is a reader of THE INLAND PRINTER, and believing other readers of the magazine would like to know of the little print-shop he is running in connection with his other work, has furnished THE INLAND PRINTER with this view of the house. He says: "I think I may claim, with safety, to have at least one of the smallest, if not the smallest, printing office for job-work in the United States, which I use to employ spare time not needed for official duties. My office is only 6½ by 10 feet in size, and contains an 8 by 12 rotary jobber, 19-inch Challenge paper-cutter, two cabinets of job type, and other accessories, besides a cot or lounge. This room is strictly a 'one-man' office. My jobwork comes to me from a distance of one hundred and fifty miles south and fifty miles north along the coast. It may also be interesting to know that it was only a few yards from this station that twelve men of a crew of sixteen, belonging to a small boat from the foundered steamship 'General Whitney,' were drowned on April 22 last, while attempting to make a landing through a heavy surf of the ocean. There is no crew employed at this station. Only the keeper and his family reside in it the entire year."

PATENTS OF INTEREST TO PRINTERS.

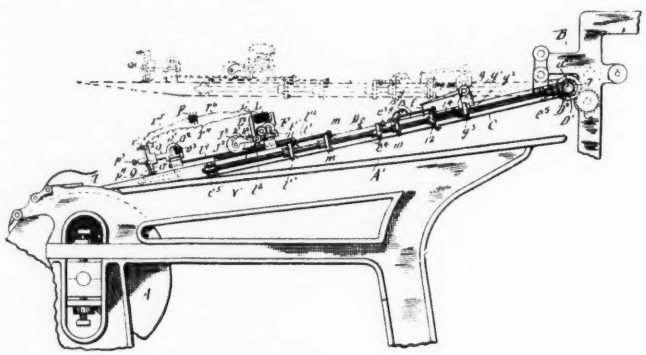
BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A GREAT grist of patents relating to paper-feeding machinery has been run out of the Patent Office the past month. Talbot C. Dexter has, in No. 623,769, an enormously long and technical document comprising eighteen pages of drawings and sixty-two new claims. The machine is on the same lines as described in previous patents, the improvements relating to numerous minor details of construction. He has improved the buckling devices, added friction blocks for holding back by friction the under sheets which may have a tendency to follow the top sheet, placed a governor on the device for automatically regulating the height of the pile of paper, adapted the machine to the more ready handling of different sizes of paper, and improved the means for stopping the feeder altogether should the sheets go wrong. In the drawing selected, the sheet of paper P is shown on the point of being advanced by the separator 260. At 241 is an electric device for giving warning if two sheets reach that point together.

Mr. Dexter's patents, Nos. 625,092 and 625,095, pertain to a paper-registering instrument for a feeding machine. He improves upon previous construction by a combination of the drop-roller R, and the pointing instrument supported movably independent of each other to and from the plane of sheet supports.

In patent No. 625,093 Mr. Dexter shows his latest slitting and registering mechanism, attachable to a printing press,

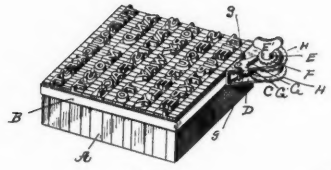


No. 625,093.

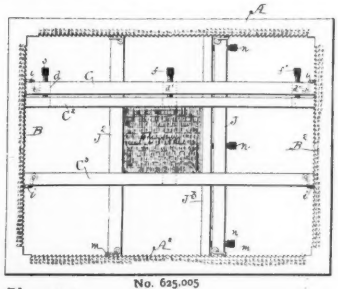
and calculated to cut a registering perforation in the paper as it is conveyed along.

A delivery guard for a feeding machine is shown by Mr. Dexter in patent No. 625,094. This is designed to protect a printing press from injury if two sheets are started in together. An electric calipering device notes the extra thickness of paper, and sets in operation mechanism for throwing off the motor and stopping the press.

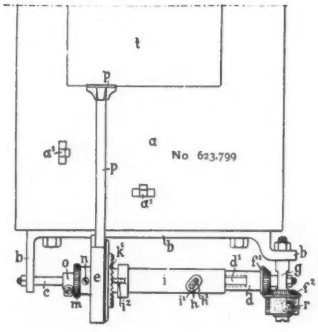
George F. Leiger has three patents this month. No. 624,227 describes his pneumatic sheet separator and feeding



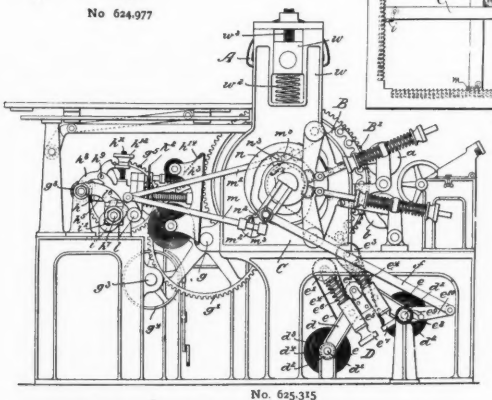
No 624,977



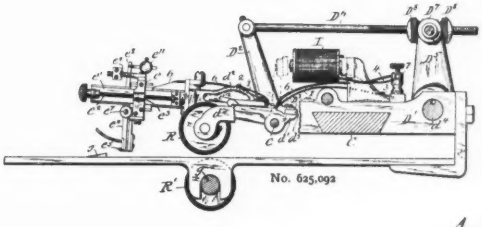
No. 625,005



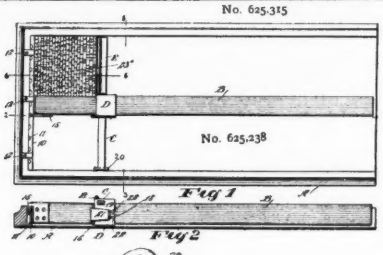
No. 623,799



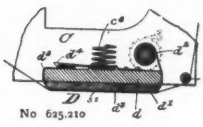
No. 625,315



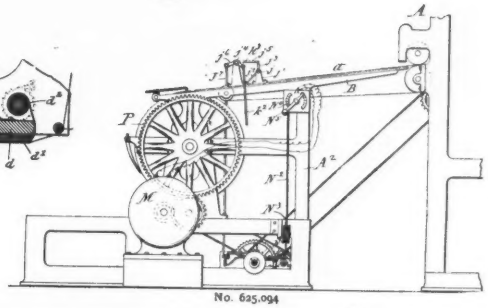
No. 625,092



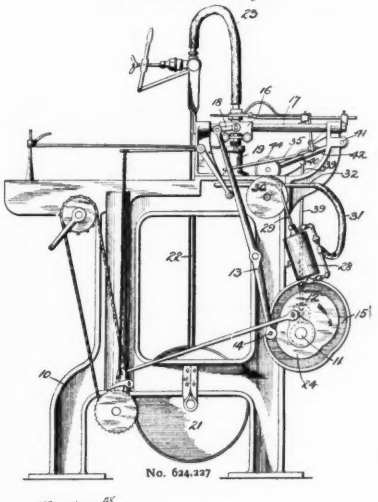
No. 625,238



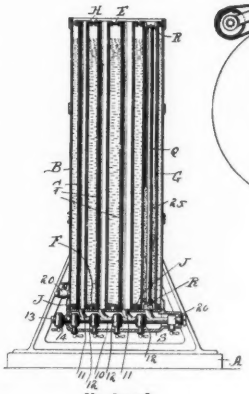
No 625,210



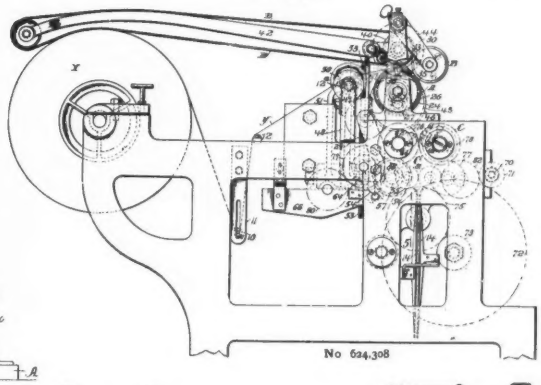
No. 625,094



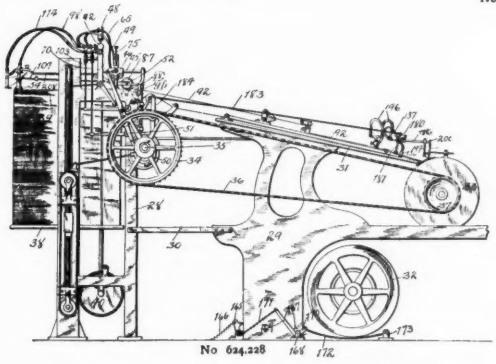
No. 624,227



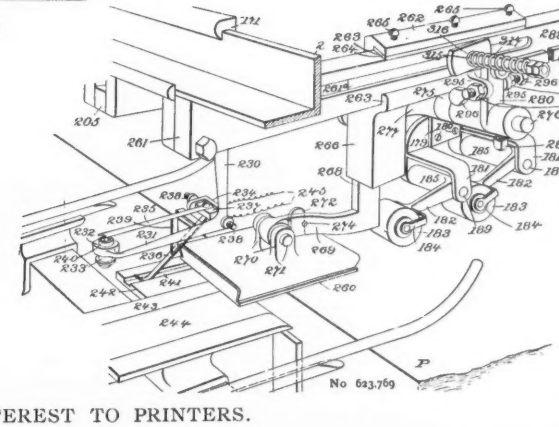
No. 623,538



No 624,308



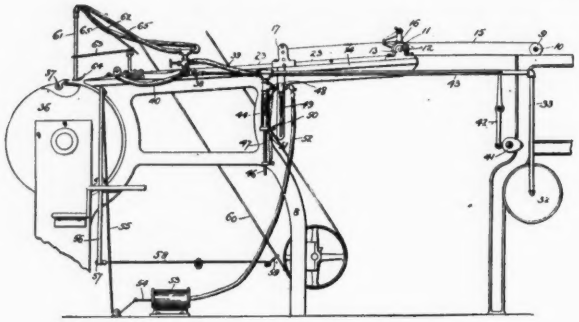
No 624,228



No. 623,769

PATENTS OF INTEREST TO PRINTERS.

machine. The pneumatic picker is shown at 19, slidably mounted upon an air tube. It is connected by a flexible tube with the vacuum chamber, 21. The cam 15 determines the time at which the picker shall pick up and feed a sheet. As soon as the sheet is fairly lifted, the air pump 28 sends a blast under it, to effect a complete separation from the sheet below. Patent No. 924,228 shows the entire Leiger machine with recent improvements for securing positive action and correct register. If the sheet is imperfectly or improperly



No. 624,229.

seized by the press cylinder, the press is stopped automatically. Patent No. 624,229 shows the sheet-registering mechanism.

A web feeding and pasting mechanism by Luther C. Crowell, of Hoe & Co., is the subject of patent No. 624,308. It is designed for use in feeding wrappers to a newspaper-wrapping machine, and the paper Y is driven by a belt D, to unwind it at such a speed that it may be slack when it enters the feed rolls C C′, and adjust itself to them without wrinkling. The line of paste is applied in connection with the feed rolls, at which point the paper is also cut.

E. S. Bradford, of New York, has taken out three patents on machinery for rotary plate printing. It is apparent from a very casual inspection that he is bringing this mechanism to a position were it will greatly lower the cost of steel-plate printing. No. 625,315, here illustrated, shows his machine in side elevation; No. 625,316 describes his method of securing the plates to the cylinders; No. 625,316 shows the paper-feeding devices, and No. 625,317 the inking apparatus, scrapers, etc.

J. P. Stevens, of Atlanta, Georgia, in patent No. 625,210 describes a plate-printing press having improvements in the inking and wiping devices. The drawing shows a cross-section of the wiping platen.

The rollermaking machine of L. Groff, of Chicago, is patented as No. 623,538. One of the pipes is designed to supply hot water, air or steam to the interior of casing or chamber B and in the space surrounding the tubes G. Another of the pipes is to supply cold water or air, and the third is to exhaust or drain the water or other material contained in the chamber or casing B.

The latest substitute for page cord is the type tie of H. E. Reeves, of Indianapolis, patent No. 624,977. It is a simple band B, tightened by a thumbscrew E′.

W. C. Barnes' galley lock is No. 625,238, and is explained fully by the illustration.

The printers' chase and form lock of G. W. Wilkinson appears like a good thing for a little form in a big chase, but printers have never taken to these sort of devices. See drawing, No. 625,005.

J. H. F. Markman, of Germany, has sent clear over to America to get patent No. 623,799 on an odd little device for pushing a sheet, as *t*, off the platen *a* of a job press by means of a strap *p* and spring *e*.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

COST OF PRINTING, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

R. L. PAYNE, South Haven, Michigan.—The Lewis card, example No. 1, which you say was set by a printer having fifty years' experience at the business, is anything but good,

FULL PACKAGES GUARANTEED.

Tarry A While Resort

Abertawe Fruit Farm

T. G. Lewis, Proprietor.

CHOICE PEACHES AND OTHER FRUITS

BASE LINE,

SOUTH HAVEN, MICHIGAN.

No. 1.

although it shows that he had considerable late material at his command. The No. 2 example, which was reset by you, is an improvement. However, you should have employed

Abertawe Fruit Farm

T. G. LEWIS, Proprietor

Tarry A While Resort

CHOICE PEACHES AND OTHER FRUITS

Full Packages Guaranteed.

BASE LINE SOUTH HAVEN MICHIGAN

No. 2.

one less type-face than you did. We do not like the appearance of the gothic capital T used in the main display line. We also think, had you placed the proprietor's name in the

upper right-hand corner of the card, the form would have been in better balance.

E. P. FERTÉ, Butte, Montana.— The envelope corner is a good specimen.

J. D. MUNROE, Fall River, Massachusetts.— Your blotter is a very attractive one.

ALFRED JACKSON, Boston, Massachusetts.— Your card is a very excellent and artistic one.

W. C. HAWKINS, Weatherford, Oklahoma.—Your card is an excellent example of rule-designing.

F. B. KIMBAL, Providence, Rhode Island.— Your envelope slips are all good, both as to design and composition.

A. L. GOULD, Babylon, Long Island, New York.— Both of the card specimens are very neat and well displayed.

O'CONNOR BROS., Fort Plain, New York.—The Saturday Afternoon Study Class brochure is neat and well printed.

HARRY J. MCSHEEHY, Logansport, Indiana.—The two specimens submitted by you are neat and well displayed.

L. A. CHANDLER, Mayfield, Kentucky.— There are some very excellent features of your composition and they are harmony of the type-faces employed in conjunction, excellent balance and whiting out. We would like to reproduce the copy and reset letter-head specimens of the Mayfield Medicine Company, but the copy is in such a bad state of pres-



No. 3.

ervation that an etching could not be made of it. Your work on this job is very creditable and a vast improvement over the copy. We reproduce the Van Schaack postal card and have no hesitancy in saying that it is one of the best and most forcefully displayed jobs of this class that we have seen in many days. As to the habit of your competitor copying your ads. we would quote the old "saw"—"imitation is the sincerest flattery." Perhaps the manager of the firm whose ad. this is instructs the other paper to reset his ads. and follow your style. Do not get out of sorts at such things, but be pleased to know that your work is worth copying.

FAYETTE M. HERRICK, Watertown, New York.— Good balance and neatness are evidenced in the specimens you submit.

H. A. HOLMES, Brockton, Massachusetts.—Your designs are all creditable. The May blotter is quite unique and artistic.

JOHN D. MIGEOT, Philadelphia, Pennsylvania.— Your blotter is a very good one. Your other specimens are quite creditable.

THADDEUS S. WALLING, Freehold, New Jersey.— Neat and well displayed are the four specimens which you send for criticism.

CLAUDE C. BISHOP, Nashville, Tennessee.— Your specimens are neat, well displayed and have good balance, taken as a whole. The panel on the Russell note-head is a trifle too prominent, caused by the border; we think it a bad plan to make borders on this class of work so prominent.

WILL U. MACKEY, Carson City, Nevada.— The proclamation forms are properly treated and there is not too much border employed.



No. 4.

A. L. CHIPMAN, Poland, Maine.—We reproduce two of your 1899 specimens, together with the same jobs as set by you in 1898. Nos. 4 and 6 were set in 1898, and Nos. 5 and 7 in 1899. We are very much pleased to note the improvement, which shows that you have studied well during the past year. In a recent letter Mr. Chipman says: "I believe that whatever improvement there is in my work is due to careful study of your department in THE INLAND PRINTER." Mr. Chipman has sent specimens to this department regularly for the past year and has always been glad to have his weak places pointed out. The aim and constant endeavor of THE INLAND PRINTER is to make better workmen and improve conditions. We are always pleased to know when our labors bear fruit. The cut in the No. 5 example was printed in red, balance of matter in black.

ADAM J. ROSGEN, Waterloo, Iowa.—The Parrott card is a good one. The other specimens, while not so good, are quite creditable.

LISLE R. MOREHOUSE, Washington, Iowa.— Your blotter top is good as to design. You should try to make better joints in your rules.

C. T. LEMEN, Dansville, New York.— Your specimens are all artistic, and we regret that we cannot reproduce one of them, owing to lack of space.

E. H. WINNEY, Janesville, Wisconsin.— Many thanks for your kind words of encouragement. Your specimens are all



No. 5.

creditable and show painstaking care. The catalogue cover of the Janesville Machine Company is your best piece of composition and is quite artistic.

FRANK S. STUART, Binghamton, New York.—We hold the opinion that it is not a wise policy to print a job in a

color of ink which renders the text illegible. Therefore, we think the cover printed in bronze and black the best. The design is a very artistic one.

W. H. DIETRICH, Geneva, Ohio.—There is not a great deal of difference between the two statement headings which you submit. Both are quite neat.

R. H. DIPPY, Philadelphia, Pennsylvania.—Artistic treatment has been accorded every specimen which you sent us for criticism. They reflect much credit.

F. H. TOWNSEND, Baltimore, Maryland.—It would have been better to have employed no border on the booklet. There is also too much wording on the first page, as is also that you should study, and that is the harmony of the different type-faces.

J. H. MOONEY, South Bend, Indiana.—Your card specimens are especially good and correct in form. This also applies to the specimens of commercial stationery, etc.

JAMES D. GORDON, New Orleans, Louisiana.—The specimens which you submit, and which we judge to be the work of the students in Straight University, are quite creditable.

W. B. FULLER, Lewiston, Michigan.—Your specimens are neat and good as to design, but we would advise you not to divide the words set in a narrow measure as you did on the note-head of George F. Sachs. It is better to set the

P. O. ADDRESS: INTERVALE, MAINE.

New Gloucester, Me., 189

Mr. _____

To J. S. TRUE, Dr.,

— DEALER IN —

Grain, Groceries, Flour, Grass Seed, Cedar Shingles,

Also All Kinds of Poultry Feed. Agent for Osborne Farm Implements.

INTEREST AFTER 30 DAYS.

CUSTOM GRINDING DONE ON TUESDAYS.

No. 6.

the case with the title-page. You should strive more for simplicity and shun the elaborate.

THE *World*, Coburg, Ontario.—The programme is too profusely ornamented. The letter-head is good, and would have been better in a two-color scheme.

"YIPE" MOLER, Iowa City, Iowa.—You made excellent time on the museum diagram, and we consider the work well done. The other specimens are very neat.

NEWS-DEMOCRAT PRINTING COMPANY, Crestline, Ohio.—Letter-head for the Crestline Fanciers' Association is your words in a smaller size type. It is not so bad to make one division of a word, but the division of every syllable should not be thought of.

C. H. MAY, Knoxville, Illinois.—The register of St. Alban's Academy is a very neat piece of work as regards the composition, and the presswork is all that could be desired.

M. M. OSBORN, Pittsburg, Texas.—The samples now before us show a decided improvement over those previously examined. You have improved in all your reset jobs. We think the book that will do you the most good is the one

P. O. Address: Intervale, Me.

New Gloucester, Maine, 189

Agent For OSBORNE FARM IMPLEMENTS.

CUSTOM GRINDING DONE ON TUESDAYS.

Mr. _____

To J. S. TRUE, Dr.,

....DEALER IN....

Grain, Groceries, Flour, Grass Seed, Cedar Shingles,

Also All Kinds of Poultry Feed.

Interest After 30 Days.

No. 7.

best specimen. The matter is well displayed and makes an attractive heading. The other specimens are creditable and neat.

HERBERT S. BRIDGE, Bond Hill, Ohio.—Taken as a whole, we think your specimens very creditable, especially so in view of your experience. The work shows that you have a talent for the printing business. There is one thing published by The Inland Printer Company, called "Job Composition."

ART E. PELTON, Grand Junction, Colorado.—We do not approve the practice which some firms have of placing the office imprint on stationery. The Bryans card is neat. As to plan, you made an improvement in the Strouse heading, but we must call your attention to the importance of the

firm name in stationery work. It should be given more prominence than the business engaged in.

GEORGE S. MURPHY, Chicago, Illinois. We reproduce your letter-head of the Royal Tailors, No. 8. This is an excellent example of neatness and display. We also show your cover-design, No. 9. It was designed for a cover 3¾ by

IMPORTERS AND MANUFACTURERS FINE WOOLENS

ARTISTIC SARTORIAL DESIGNERS

THE ROYAL TAILORS

12TH STREET AND MICHIGAN BOULEVARD

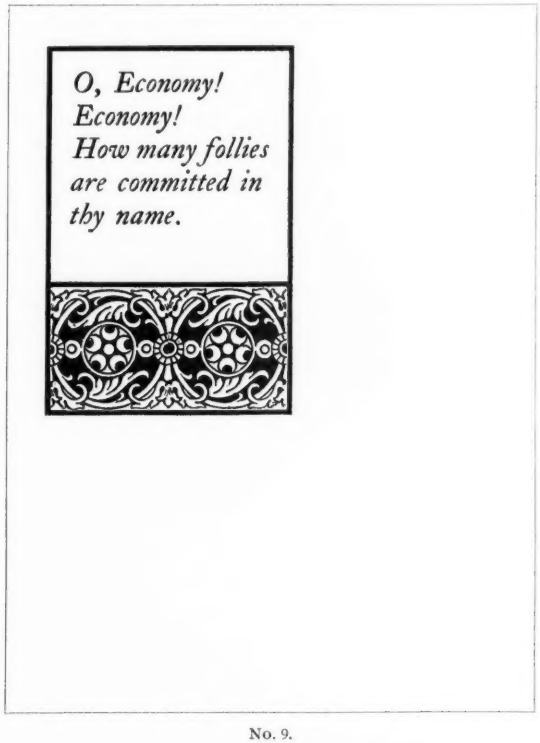
TEL. SOUTH 682 OR SOUTH 129.

CHICAGO, U. S. A.

No. 8.

6 inches, and to have a margin of half an inch at the top and side. It was printed in the upper left-hand corner. Designs of this class are not only appropriate for covers, but can well be employed on numberless other pieces of printed matter with good effect.

GEORGE C. BOWEN, Salem, New Jersey.—The Bowen letter-head is your best specimen. The Gayner note-head is poorly balanced and presents a ragged appearance. The composition on the fourth page of the folder is excellent.



No. 9.

CHARLES J. SCHULTZ, Newark, New Jersey. — More prominence should have been given the line "Family Outing" on the placard of the Senate Club, of Harlem. With this exception the card is all right. The other specimens are neat.

W. G. WILKES, Biloxi, Mississippi.—Your specimens are much better and neater than those previously submitted for criticism. You deserve credit for the progress you have made. Do not be discouraged because of adverse criticism. Send in specimens regularly and we will do our best to put you on the right track.

A. B. HANSON, Lamoni, Iowa.—The Johnson ad. inclosed in the fancy border is decidedly the best as to plan and composition, but the border is not as appropriate as the one employed on the other ad. Your letter-head specimen is neat.

A. S. C., Boston, Massachusetts.—The idea of the folder showing good and bad printing is a good educator, and if it is followed up regularly it will undoubtedly bring the desired results.

REESE PRINTING COMPANY, Elberton, Georgia.—Considering the age of your job compositor and his experience, we think he has considerable talent. The specimens are very creditable.

R. T. HICKMAN, Spangler, Pennsylvania.—The Barnesboro Planing Mill bill-head shows considerable improvement over the reprint copy. Do not make "To" and "Dr." so prominent.

THE SCARF, TAG, LABEL & BOX COMPANY, Ypsilanti, Michigan.—Your brochure for the Michigan Whist Association is a very neat, artistic and attractive one, both as regards composition, presswork and color scheme.

W. H. MARSH, Sioux City, Iowa.—The bill-head and letter-head of the *Sun* are both good as to design. The card is not good. While the balance of this job is all that could be desired, yet the composition is weak and ineffective. Too much prominence is accorded the subscription price, and the main line should be more forcibly displayed and the bands of border omitted.

JOHN N. HARBAUGH, Kern, California.—Barring over-ornamentation, your stationery specimens are good as to design and composition. Be careful of this, as it often ruins the appearance of an otherwise good piece of composition. The ornamentation on the sides of the central panel of the Martha Washington card, together with the Flame border, spoiled the job. You should have employed a 1-point rule. With these two corrections the card would have been excellent, and artistic as well.

CHARLES A. FITCH, Chehalis, Washington.—The majority of your specimens are excellent, both as to plan and composition. We think it a bad plan to use such large and condensed type as you did on the Hansen card. The border on the Rush letter-head either should have been omitted entirely, or a 2-point parallel rule used in its stead. While your blotter is all right as to plan, yet there is too much border on it. We would not advise the practice of using border within border.

CHARLES M. BERKHEIMER, Osterburg, Pennsylvania.—With very few exceptions, your specimens are neat and creditable. Your equipment is not so bad. There are a few instances wherein you could make improvements. Your

Engravers' Roman would have been better than the italic for the names of officers on the Eureka Store note-head. The border on the envelope corner of St. Clairsville Lodge should have been omitted. The reason is that the type-face employed does not permit the use of border.

GEORGE C. HICKS, Berlin, Wisconsin.—The Teske billhead, No. 10, which we reproduce, is a fair specimen of your neat work. We consider this an excellent "General Merchandise" example, and reproduce it, because this especial form is very annoying to most compositors. We have one small criticism to make. We prefer to see the small capitals lined up at the bottom of the larger ones, and we do not think it wise to employ a smaller capital for the State than is used for the name of the town. When a cap and small cap combination is made use of, the small cap bears the same relation to the capitals that lower-case does, and no one would think of commencing the name of a State or town with a small letter.

Established 1866. PRINCETON, WIS. ..... 189 .....

Terms Cash.

Bought of G. TESKE & SON,

GENERAL . . . MERCHANDISE

No. 10.

J. FRANK FACEY, Cambridgeport, Massachusetts.—Your brochure is a very neat and artistic one, the original treatment being very pleasing. We reproduce three pages from it, Nos. 11, 12 and 13. No. 11 shows an excellent title-page, No. 12 a new way of handling the committee and No. 13 a unique form for the order of dances. The printing was in two colors, the main display in red and the rules and balance of wording in black.

TRADE NOTES.

PHILADELPHIA has a new firm of designers and illustrators, Lowenheim & Thompson.

JOHN B. UNDERWOOD, formerly foreman of the *Patriot* office, Carrollton, Illinois, has severed his connection with that publication, and has purchased and is now publishing the Virden *Reporter*, in the same State.

THE Paper Mills Company, formerly in the Marquette building, has removed to 215 Wabash avenue, Chicago.

THE Habbin Electrotype & Engraving Company has removed to new quarters at 75 Woodward avenue, Detroit, Michigan.

ALFRED M. HESSER, a gentleman well known to the photo-engraving trade, has associated himself with the Photo-Electrotype Company, 232-238 William street, New York, as secretary. Mr. Hesser's long experience in the

SUBSCRIPTION ASSEMBLY

BEING the gathering of the *Past and Present Members* of SAINT PAUL'S *Parish*, CAMBRIDGE, MASSACHUSETTS, Wednesday Evening, April the nineteenth, Eighteen hundred and ninety-nine, eight o'clock

PATRIOTS' DAY

Cambridge, Union Hall, Central Square, Connor's Orchestra of Malden, ten pieces

No. 11.

Floor Committee

DIRECTOR
Red

TIMOTHY W. GOOD

ASSISTANTS
Blue

JOHN J. SULLIVAN *BENJ. LANTIGUA*
WILLIAM T. PHELAN

AIDS
Purple

TIMOTHY M. SULLIVAN
RICHARD FITZMAURICE
STEPHEN J. McFADDEN
CHARLES S. MULLIN
EDWARD P. BRENNAN
JOHN P LEONARD
JOHN P. GOOD, Jr. — CHARLES MANNING
DAVID A. BARR — EDWARD A. FACEY
JOHN J. WHITE — JAMES FITZPATRICK
JAMES D HILL — JEREMIAH CORKERY
EDWARD QUINN — WILLIAM P DAVIS
CHARLES J HORAN
JOSEPH O'DONNELL
EDWARD E. DWYER
EDWARD CARR
EDWARD DONAHUE
HARRY W. DAVIS
JOSEPH E. BURKE
HORATIO BELUCHE
JEREMIAH SHEA
FRANCIS J. CARNEY
JOHN J. BRASSIL
THOMAS BRENNAN
DANIEL REGAN
EDWARD O'BRIEN

No. 12.

Order of Dances

MARCH AND CIRCLE

1 *Selection* W.
2 *Quadrille*
3 *Selection* G.
4 *Lanciers*
5 *Selection* P.
6 *Portland Fancy*
7 *Selection* S.
8 *Quadrille*
9 *Selection* W. G.
10 *Virginia Reel*
11 *Selection* G.
12 *Quadrille*

INTERMISSION

No. 13.

several branches of photo-engraving will make his services valuable to the customers of that company.

C. W. CRUTSINGER, the printers' rollermaker, formerly at 18 North Second street, has removed to 21 and 23 South Third street, St. Louis, Missouri.

THE Bates Manufacturing Company, makers of hand numbering machines, formerly located at 1137 Broadway, New York City, have removed to 135 Fifth avenue, corner Twentieth street, that city.

ROBERT E. GREENE, formerly connected with the American Type Founders Company, Buffalo, New York, has taken a position with the Western office of the Unitype Company, 188 Monroe street, Chicago.

THE Chicago office of J. M. Huber, manufacturer of printing ink, is temporarily in charge of C. F. Hein, on account of the sudden death of A. P. Daly, who had charge of that branch for several years.

J. A. BRADY, Statesville, North Carolina, writes to THE INLAND PRINTER that he is in the market for machinery for the making of paper boxes, and that he desires the correspondence of manufacturers of that class of machinery.

THE INLAND PRINTER acknowledges with thanks the receipt of complimentary ticket to annual outing and field day of the Woodward & Tiernan Relief Society, St. Louis, which took place on June 17. These annual outings have become popular and successful.

INDIANAPOLIS, Indiana, has a new ink concern called the Indianapolis Printing Ink Company. The circular announcing the formation of the company states that the firm proposes manufacturing everything in the printers' ink line, including news and job inks, half-tone inks, and all colors used in the trade.

IN order to better accommodate its Pacific Coast trade, the J. W. Butler Paper Company, Chicago, has opened a branch office at 210 Sansome street, San Francisco, California, in charge of J. H. MacCafferty, a gentleman well known to the trade in that section. Patrons of the house are now assured of prompt service.

THOMAS GARNAR & CO. have been awarded the contract to supply the Government Printing Office at Washington, D. C., with bookbinding leather, law sheep, American Russia, moroccos, title leather, colored skivers and roans, bark-tanned skivers, fleshers, etc., for the year commencing July 1, 1899. This firm has held the contract for the past seventeen years.

THE Barnes-Crosby Company, illustrators and engravers, Chicago, have established a branch in St. Louis, with offices at 610-611 Mermod and Jaccard building. It is their intention to make their St. Louis house one of the notable institutions of that city, and that branch will produce the same high-class designing and engraving which has made the firm so well known in Chicago.

CHICAGO has a new school for teaching ad. writing, called the Page-Davis College of Advertising, located in Medinah Temple, with an enrollment of twenty students, consisting of newspaper men, clerks, printers, stenographers and others. It teaches composition, the use of words, type display, illustrations, lithography, rates, space and other details involved in the advertising business. Edward T. Page and Samuel Davis conduct the school. It is the first one of the kind in the country.

PAUL HULL, Chicago's well-known newspaper writer, who went to Phœnix, Arizona, a short time since on account of his health, writes THE INLAND PRINTER that he is feeling much better since locating there. He has leased a job printing plant, and is contemplating the publishing of a weekly illustrated paper describing Arizona and its people, if everything goes well. Speaking of the country, he says: "This is the original Garden of Eden — figs, Eve and snakes — and Adam as willing as ever." Paul's friends will be glad to know he is well located.

A. N. COMSTOCK, formerly agent for THE INLAND PRINTER in Cleveland, Ohio, is now reading proof for the F. W. Roberts Company, 18 Sheriff street. Mr. Comstock is well and favorably known in Cleveland, and held positions for a number of years on the *Plain Dealer*, and also on the *Press*. Mr. Comstock's friends are congratulating him upon the new arrival in his family. It is a boy, but no one has yet predicted whether it will be a proofreader or not.

ROBERT W. LEIGH has been appointed Western manager of the Unitype Company, Chicago, vice R. D. Camp, who retires to go into other business. Mr. Leigh was formerly connected with the American Type Founders Company, and has an extensive experience in handling printers' machinery and supplies. He is thoroughly posted in the matter of typesetting machines, and especially those manufactured by the Unitype Company, and is always ready to impart this information to others.

JOSEPH H. BARNETT, well known to the printing trade for many years through his connection with the photo-engraving firm of Blomgren Brothers & Co., and also from his association for the past five years with A. Zeese & Co., has announced his withdrawal from the latter firm and his connection with Rosenow & Company, designers, engravers and illustrators, 373 Dearborn street, Chicago. Mr. Barnett has many friends in the trade, and informs THE INLAND PRINTER he would like to hear from them at his new address.

THE firm of Jaenecke Brothers & Fr. Schneemann, manufacturers of printing inks for printers and lithographers, announce, under date of May 31, that the business heretofore carried on in the United States of America has been organized into a corporation under the name of the Jaenecke Printing Ink Company, pursuant to the laws of the State of New Jersey, and that the company will conduct the business substantially in the same manner as heretofore. Conrad Koehsel is the president of the new corporation, and E. H. Wimpfheimer, secretary and treasurer.

WILD & PCHELLAS, Buffalo, New York, have completed work on a building to be occupied by their photo-engraving plant, and have sent out an announcement of removal to their new establishment. The new building, which is located at 113 Oak street, has been planned and constructed for photo-engraving and three-color work, which has recently been added to the firm's facilities. The practical management of the concern is in the hands of Mr. Anton Wild, whose wide reputation and experience are sufficient guarantee of the quality of the work turned out.

R. D. CAMP, formerly western manager for the Thorne Typesetting Machine Company, and subsequently western manager for the Unitype Company, has retired from the latter firm and taken a position with the Moffett Bearing Company, Fisher building, Chicago. This concern manufactures journal bearings under the Moffett patents, intended for a varied number of uses, and the application of the principle to almost any class of machinery seems limitless. Mr. Camp's former connection with the printing and typesetting business will undoubtedly lead him to suggest the use of the bearings on machinery in those lines in addition to the uses to which the roller bearings are now extensively put.

J. W. BRAMWOOD, secretary-treasurer of the International Typographical Union, Indianapolis, Indiana, recently made a trip to Detroit for the purpose of arranging matters for the forthcoming convention of the International in August next. Mr. Bramwood reports that the local committee, headed by Daniel Black, is doing good work, and that everything points toward a very successful gathering. The headquarters are to

be at the Griswold House, one of the most comfortable and conveniently located hotels in Detroit. Special rates of from $2 per day upward have been arranged, according to the accommodations desired. Mr. Bramwood was quite successful in arranging for the meeting hall, which is to be the Strasburg Academy, located two or three blocks from the hotel. This hall is commodious and very easily accessible, being reached by a few steps from the sidewalk. The committee in charge of the entertainment have not formulated the programme as yet, but two boat rides, a visit to the St. Clair flats, trolley rides, banquets and theater parties are being arranged for, which will give those attending plenty to do in addition to the business to be transacted.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING. By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING. By C. S. Partridge. This is the only book devoted exclusively to paper-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

VALUE OF THE WAX SHAVER.—M., Springfield, Ohio, writes: "Will you please inform us whether your electrotypers use a wax-shaving machine, and if so, give us the special advantage gained by its use; also whether it is used for half-tone work only, or on all classes of molding. Any information you can give us in respect to such a machine will be appreciated." *Answer.*—Most of the larger electrotype foundries are equipped with wax-shaving machines. They are chiefly valuable when used in connection with power molding presses which are provided with indicators to register the depth of impression. The shaved case being of uniform thickness and the proper depth of impression having been established and noted on the indicator, the operator may thereafter be guided entirely by the indicator, for if the press is stopped each time at the same reading the impressions will obviously be all of the same depth. A shaved case is also preferable, because the "skin" is thereby removed from the case and with it all dust or dirt which may have collected thereon or which, being in the wax, may have risen to the surface when poured in the case. The writer has known of instances where the wax-shaving machine has increased the molder's output twenty-five per cent.

TWO VIEWS OF THE CINCINNATI STRIKE.—The following letters, received by the editor of this department, regarding the Cincinnati strike, explain themselves:

C. S. Partridge, Electrotyping Department THE INLAND PRINTER:

DEAR SIR,—The electrotypers' strike in this city, so far as I can learn, is due to the Electrotypers' Union refusing to carry out an agreement that was made by the Allied Union, which included the electrotypers. The agreement was to work a certain number of hours at a certain price for a certain length of time; the electrotypers suddenly gave notice that in about one week from the date of the notice they will expect shorter hours and increased pay. Their attention was called to the violation of the agreement, which they refused to consider, because through accident or otherwise they had failed to sign the Allied Union agreement. The Typothetæ took up the matter with the Allied Union and they said the matter had passed beyond their jurisdiction, although they refused to indorse the action of the electrotypers. If the Allied Union had sustained the electrotypers, there would have been a general strike in all the union printing offices. The Typothetæ are insisting that the Allied Union must compel the electrotypers to return to work, and if they cannot do this it may still result in a general strike or force the electrotypers out of the union. The electrotypers are clearly in the wrong, and will be obliged to resume work in accordance with the agreement that was made, and they certainly are very foolish to attempt to violate the agreement.

Yours truly, AN OUTSIDER.

C. S. Partridge: CINCINNATI, OHIO, May 29, 1899.

DEAR SIR,—Our strike is solely on an equalization of the wage scale. Some of the firms have been paying $13 for finishers, some $21; about the same ratio for molders. Some of the employers complained of the unequal scale, which led up to the making of the new scale, which they informed us was all right and they thought there would be no trouble about. They gave us every encouragement and at the eleventh hour they refused to sign. The scale is as follows: Foreman $25, molders $21, finishers $18, casters and molders' helpers $12, builders $15, finishers' helpers $12, blockers $12. Respectfully yours,

A MEMBER OF THE UNION.

MEASURING ELECTRIC CURRENTS.—The following communication comes from S. C., Cincinnati, Ohio: "I have read your various articles on depositing electrotypes, but I haven't got it clear in my mind yet what amperes have to do with the subject. I run my dynamo usually at 1½ volts, but sometimes on hurry work I speed it up to 2 volts and get my work out much faster. Speeding up the dynamo increases the voltage, and increasing the voltage means faster depositing. This much I understand and I do not see any object in having an ammeter when it is volts that make the difference in the time it takes to do the work. If you can illumine my mind on this point I will be grateful." *Answer.*—The ammeter is employed to measure electric currents, and the voltmeter to measure the electromotive force or pressure. Speaking of water flowing through a pipe, we would say that it is delivered at the rate of so many gallons per minute. The quantity would depend on the pressure behind it and the friction of the pipe. So with the electric current; the number of amperes delivered depends on the pressure (E. M. F.) and the resistance of the conductors. If the pressure is one volt and the resistance one ohm, the current delivered will be one ampere per second. If the resistance is only .01 of an ohm, the current will be 100 amperes per second. The current always equals the E. M. F. divided by the resistance. Inasmuch as the current depends on the resistance as well as the pressure, it is obvious that the voltmeter will not always accurately measure the current, for while one volt pressure may produce 100 amperes under certain conditions of resistance, under different conditions the product may be more or less than 100 amperes; and while one volt may produce 100 amperes it does not always follow that two volts will produce 200 amperes, for increasing the pressure may increase the resistance by heating or polarization. A current of one ampere will deposit 18.116 grains of copper per hour, and as the ammeter is employed to measure the current after resistance has been overcome, its working value is always uniform. On the other hand, a current of one volt E. M. F. may deposit more or less copper at different times as the conditions of resistance vary. It is, therefore, evident that the true working value of the current can be measured only by the ammeter and cannot be accurately measured by the voltmeter.

THE FOLLY OF PRICE-CUTTING.—The following expresses the views of Mr. George H. Benedict, the well known electrotyper and engraver, on the subject of price-cutting:

"The thought has long been in my mind that if some one would make an effort to explain why the prices for electrotyping have for years gradually declined it would have a tendency to assist in the effort being made to establish uniform prices and improve trade conditions.

"After an experience covering a sufficient number of years to warrant the belief that all peculiarities of the business are thoroughly understood, it must become apparent that the principal reason for lowering prices is the whipsawing methods practiced by the patrons of the trade, and the lack

of firmness or independence of the electrotypers themselves. There may be lines of trade other than those allied to printing where a statement that another concern has offered better rates will have the immediate effect of lowering a bid or adding an extra discount, and if there is, they are suffering from the same cause, and should apply the same remedy.

"There are several reasons why whipsawing methods have been particularly successful in dealing with electrotypers, namely, envy, distrust, petty jealousy and a lack of friendship or acquaintance with competitors. The majority of electrotypers are men who have graduated as mechanics in the trade, saved the necessary funds to branch out for themselves, and gone into the business with but a little business training. At the outset they are satisfied with a return for their investment and their time that will but slightly increase the income they had while working for others, and it is with this modest ambition they begin making prices. It is a peculiar fact that nearly every one who has started in the business has believed that he must and could make a reduction in the prices of his last employer and still be satisfied with the returns, and it is not then clear to him that any one will object to losing the trade or customers necessary to make up the volume of business he desires to turn out. Another factor that has much to do with the lowering of prices is in this peculiarity of the business — that when the shop is fairly well filled with work it is always possible to crowd through some extra work, and when a good job or a possible new customer is in sight the fallacy of filling in tempts the electrotyper to make a concession that will secure the work. If the short-sightedness of this policy could be thoroughly demonstrated and impressed on the minds of all electrotypers there would be no difficulty in the National Association adopting a uniform scale as high as the highest now in use, and it would surely prevail throughout the United States. The only reason why a universal scale is not an absolute possibility is because there may be some who will not agree to turn away jobs on which the customers are apparently determined to make rates to suit themselves.

"It has never been claimed for electrotyping that lowering prices increases the demand for work. This being the case, and uniform prices are adopted in every city where there is more than one foundry, what excuse can there be for lowering the established rates?

"Quality, in electrotyping, is a factor seldom mentioned, and it cannot be used as an argument to sustain prices. In this peculiarity electrotyping stands alone, but it being so should make it more reasonable to assert that rates can and should be made uniform and free from reckless competition.

"The newcomer in the field may have visions of a big plant, with a large number of employes, and a plan for accomplishing this end by building up a trade on cut rates, but it will only work as long as his competitors are asleep; just as soon as they wake up and learn what is going on they will be in the race, and the longer it is continued the more the customers will be benefited, to the extent of the sacrifice of the profit the electrotypers are legitimately entitled to, and would have if it were not for an absurd and unwarranted competition."

SAPHO OR SAPPHO?

An amusing story is told regarding the publication of Alphonse Daudet's "Sapho." It is almost too good to be true, but may be given for all it is worth, on the authority of the *Argonaut*, of San Francisco. The firm of Funk & Wagnalls heard that Daudet had a new novel ready, and wrote offering a good sum for the advance sheets, which the author accepted. The firm mainly issued theological works, and are publishers of the prohibition newspaper, *The Voice!* One of them is a clergyman, and it can be imagined that the perusal of the advance sheets of "Sapho" made their hair stand on end with fear and trembling. They cabled at once to Daudet: "'Sapho' objectionable." This astonished the recipient, very naturally, as a rejection at that time was almost as impossible as it would be now. He consulted with friends, and one arrived at the conclusion that it was only a question of orthography, "Sappho" being spelt in French "Sapho." So Daudet cabled back: "Spell it with two p's." And his cablegram astonished Funk & Wagnalls as much as theirs did the mighty Daudet.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Hoke Engraving Plate Company is sending out specimen sheets of plates, made by the Crown Chalk Plate process, that are interesting.

THREE blotters from Marcus D. Hoerner, Harrisburg, Pennsylvania, are neat and artistic pieces of typography in one and two colors, and should be very good trade-bringers, if excellence in typography counts for anything.

BETZ & ORR, East Liverpool, Ohio, are sending out some bright, attractive advertising blotters which should prove of value to them in bringing substantial results in the way of business. Their "One Bright Idea" ought to be productive of *many* bright orders for printing.

B. S. MCKIDDY, Kansas City, Missouri.— The work submitted by you is good in composition. All the samples show genius in treatment. The letter-head of the Warrick Flour & Grocer Company exhibits a practical method of handling a large amount of matter in a small space.

THE Whitehead & Hoag Company, Newark, New Jersey, makers of badges, buttons and advertising novelties, is sending out a celluloid covered blotter, which shows what can be done in this line. Printers wishing to issue something out of the ordinary should try this celluloid blotter cover.

DANA & STEKETEE, publishers of the Muskegon (Mich.) *Chronicle*, turn out a good quality of general commercial work, as evidenced by the samples of bill-heads, letter-heads, cards, etc., submitted. The composition and presswork are of the best, and the style of the work turned out by them is very attractive.

THE Inland Type Foundry, St. Louis, use a reproduction of a letter recently received by them from the Dorsey Printing Company, to show how much pleased one printing concern is that buys their material and adopts Standard Line type. It is a wonderfully strong letter and ought to help the sale of the Inland's output.

C. A. BRACELAND, Philadelphia, Pennsylvania.— The two blotters submitted by you are both good, but the one in Bradley series and one color is more effective than the other in two colors. The announcement of the Regar Advertising Company is good, but a little too ornamental for that class of commercial printing.

WRIGHT, the Electric Printer, of Buffalo, New York, is always up to date with his blotters. The latest says that "The fishing season is now open, and we have our lines out to catch your printing." This statement is emphasized by a fishing hook coiled in one corner of the blotter. Like all of Wright's work, the printing is just right.

SEVERAL specimens of ad. composition have reached us from Will E. Silver, foreman of the Lincoln (Neb.) *Daily Post*. Most of the ads. are very well set, but some — the "Gasoline Stoves," the "Bicycles," and the "Goetz Pepsotonic" — are too much spread over the space. Larger type and less white space in these would have been to their advantage.

HOWARD BRAMWELL, Colfax, Washington, designed a handsome programme for the Athenæum Club of that city. It is a sixteen-page booklet, 5¼ by 7½ inches, oblong, printed in neat gothic type, in two colors, with cover in imitation morocco. The work is excellent in design and execution, and reflects much credit upon those responsible for its production.

"JESTER, THE PRINTER," sounds like a queer combination, but there is nothing queer about the combination of type and ink that he sends out for the delectation of his patrons. The samples submitted by him are of a high grade of excellence. The letter-head of McFadden Brothers might have been in quieter tones — say blue and brown, which is a good combination.

"RESIDENCES" is the title of a booklet of forty-eight pages and cover, from the press of Pusey & Troxell, New York City, prepared by W. E. Ellis, East Forty-second street, New York. The size of the booklet is 5½ by 6¾, printed in red and black on extra heavy enameled stock, the cover being squared on. Composition, presswork and binding are all first-class. The firm of Pusey & Troxell has also issued a pamphlet describing property on Riverside Drive, on the Hudson, the designs and

printing on which are superb. The half-tones are printed on highly calendered stock and the letterpress in two colors on handmade paper. The pamphlet is a work of typographic art.

THE blotters sent out by J. T. Shoener, Shamokin, Pennsylvania, are good in composition and presswork, and also in the style of matter printed thereon. A circular sent with the blotters ought to stir up a good trade for him, as it is well worded and goes straight to the point. Backed up by a sample of good printing, it ought to bring in a large volume of business.

A NUMBER of neat samples of commercial stationery have reached us from C. S. Farren, foreman with Pratlen Brothers, Sydney, New South Wales. The letter-heads, bill-heads, etc., are admirably designed and set, and the presswork is of excellent quality. The package compares favorably with the work turned out by up-to-date American printeries.



THE OWNERS OF THE HUBER PRESS, AND THE "HIRED MAN," ON A FISHING OUTING IN THE ADIRONDACKS.

Beginning at the left, the gentlemen are: W. K. Hodgman, Secretary and Treasurer of the Huber Company; C. Frank Boughton, George Van Allen and William Van Allen, of Van Allens & Boughton; Berthold Huber, President of the Huber Company. The "hired man," H. W. Thornton, sits at the feet of the other gentlemen.

THE "second attempt at colorwork" of R. H. Dudley, Buffalo, Minnesota, is not so bad as some work that we have seen from veterans in the business. Your idea is good; but it would have been better if you had used some good plain cap letter for the lines "Job Printing" and "Journal Office." This is the main point on your blotter and should be set in the strongest type.

PERRY & MCGRATH, Charlotte (Mich.) *Tribune*, have gotten out a well-printed catalogue for John N. Dolson & Sons, carriage manufacturers, of the same town. It consists of forty-four pages and cover, 6¾ by 10¾ inches, oblong, on enameled stock, in two colors of ink. The engravings are handled in a masterly manner, and the type is well displayed. The presswork is good.

ERNEST C. ROACH, Lafayette, Indiana.—The note and letter heads submitted are unique and attractive, and being so different from the conventional style will undoubtedly attract attention. Breaking away from conventional lines is sometimes a good thing, and I think you have struck the right track. The outline letter referred to is good when printed in two colors, as you have done.

A BUSINESS card in three colors from W. J. Poole, with the Rosslander (B. C.) Printing House, is well designed and executed, but too much time has evidently been put into it to make it a paying investment. As a specimen of rule and border work, it is a success. The letter-head would be improved if the panel had been complete and the name and business announcement carried more into the center of the heading.

JOE SPRINGER, proprietor of the Springer Printing Works, San Francisco, California, has made good use of his two years' training, mainly through THE INLAND PRINTER. His work shows the impress of genius, and is almost as good in style and execution as that of veterans with ten times that much training. The bill of fare is a good piece of display composition and presswork, and the other samples are equally good in quality of workmanship.

W. MCBEATH, JR., 1347 Sixty-second street, New York City.—The blotters sent out by you would be improved in appearance if you did not scatter the type so much over the surface. For instance, the words, "High-Class Work in Moderate Time," if set in bolder type and massed in smaller space, would be more effective than it is as you have it displayed on your blotter. "Largest and Best Equipped Printing Office," would be better in one kind of type. The programme would be improved if the titles of the numbers had been printed in Caps and Small Caps instead of in black letter, as you have it.

ANGELO LECLER, with Findlay, Dicks & Co., New Orleans, Louisiana, has gotten out a four-page leaflet, entitled "A Painful Affair!" Findlay, Dicks & Co. are druggists, etc., and the first page of the leaflet depicts a boy who has been feeding on green apples, and, feeling the after-effects of the same, gives the title to the leaflet. The printing is fairly well done, but the circular is more valuable as an advertisement than as a specimen of high-class printing.

A PACKAGE of interesting work has reached us from Frederick Strecker, with J. A. Bluntach, North St. Paul street, Rochester, New York. The composition is above the average in style and treatment, and the presswork is all that could be desired—impression, arrangement of colors and careful finish showing the artistic workman in every touch. J. A. Bluntach should feel proud that he possesses the services of such an artist as Frederick Strecker.

A BILL announcing Fourth of July exercises, sent by Harry Calkins, of Webster, South Dakota, is a good sample of small poster work in two colors. A programme has a too crowded appearance. If the "Cast of Characters" and "Synopsis" had been set in a size smaller type and leaded the job would have been greatly improved in appearance. Do not use too large types for such work. The title of the play, on the first page, might have been increased in size with advantage.

THE Brodhead (Wis.) *Independent* is a well-printed eight-page, seven-column weekly paper, under the personal supervision of William Frederick Schempp. The general make-up of the paper is good, and the ads. are well displayed. The presswork is clear and of good color, and the paper will compare favorably with those of many larger cities. The use of suitable cuts in the ads. tends to greatly increase their attractive appearance and adds to their value as trade-bringers.

THE Capitol Printing Company, Montgomery, Alabama, has sent out a very nicely printed leaflet, inclosed in well-printed and gold-embossed cover, detailing their capabilities for producing high-class work and winding up with the statement: "Rush Work Our Specialty." This is the rock on which many printers split. *Rush* work is not always *fine* work; and though the leaflet is an excellent specimen of composition and presswork, it is no guarantee that the "rush work" job will be equally creditable.

THE Moss Printeries, Hebden Bridge, England, evidently possess a corps of artistic compositors and pressmen. The samples of work submitted by them are clever in design and execution—type, border and rule-work being manipulated to the best advantage, the presswork and color schemes being of excellent quality and harmony. The style of the work is a little antiquated, but none the less excellent on that account. The samples show painstaking care and a desire to get the best results out of the material at command.

THE American Type Founders Company has issued an excellently printed pamphlet showing the latest faces of type made by the company, printed in the manner in which the types are designed to be used, and in various colors of inks. There are twenty-four pages, 9 by 12 inches in size, printed on enameled paper, and four pages on smooth deckle-edged stock. The front page is a beautiful half-tone plate, the softness of the lines in the engraving conveying a restful feeling to the beholder. The whole work is admirably designed and executed.

JOHN T. PALMER, 406 Race street, Philadelphia, sends out the neatest and most artistic samples of monthly calendar blotters that reach us from any part of the United States. The floral designs are refreshing to look upon, and the reading matter is always appropriate to the season. The latest is "As flowers seek the sun, so does the public seek the goods that are rightly advertised"; and "While you are enjoying your vacation let a blotter 'Ad.' be working for you," which is a sound business proposition. The composition and presswork are first-class.

KOHN BROTHERS, wholesale clothiers, Jackson boulevard and Market street, Chicago, have prepared for the use of their customers for advertising purposes a series of plates called the "Colonial Series of Newspaper Advertisements." The plates are 4¼ by 6 inches in size, and are illustrated with scenes of the stirring events of the colonial war. No doubt they will attract much attention in the papers in which they are published, and Kohn Brothers show a commendable enterprising spirit in trying to improve in this manner the style of general newspaper advertising.

THE Gottschalk Printing Company, 619 Pine street, St. Louis, Missouri, forwards a pamphlet of twenty-four pages of stout purple board on which are glued samples of work turned out by the firm, each sample being same as delivered to the customer, and all being of the highest quality in composition and presswork. Some of the samples are in two or more colors, and all convey the impression that none but artists have had anything to do with the work from its inception to its close. The exhibit comprises circulars, leaflets, booklets, bill-heads, etc., all of which are treated in an equally artistic manner.

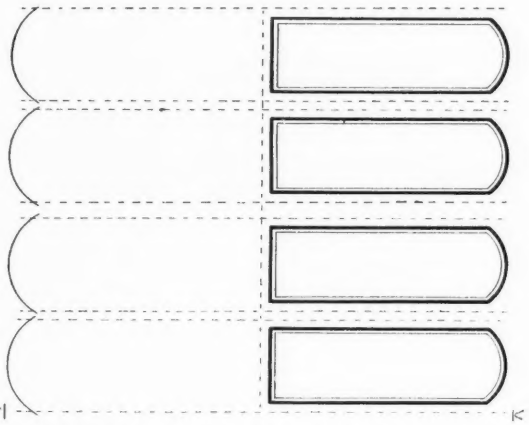
THE Olds Gasoline Engine Works, of Lansing, Michigan, sends a forty-page pamphlet fully illustrating, by half-tone reproductions, the interior views of the works, and describing the engines they make, thus showing just how extensively they are turned out. Judging from these views one is at once impressed with the immense facilities the company enjoys. Aside from the engines intended for the work which engines are usually expected to do, the company makes gasoline motors intended for

vehicles, and illustrations and descriptions of these are especially interesting. The printing of the catalogue is by the Robert Smith Printing Company, of Lansing.

By courtesy of G. B. Richardson, superintendent of David C. Cook Publishing Company, Elgin, Illinois, we are in receipt of a copy of the *Young People's Weekly* (Children's Day Number) of which an edition of 250,000 copies was printed. The first, last, and two center pages are printed in colors, and the delicacy of tone and perfection of register speak well for the quality of the rotary web perfecting presses on which the work was executed, and the ability of the pressmen in charge thereof.

CUTTING OUT SHAPES.

The cutting-out of round-top labels has been difficult at times and also adds to the cost of the work on account of the dies. A cheap and effective way is herewith shown, suggested by J. J. Rafter, of Holyoke, Massachusetts, who has tested the plan and found it practicable. Steel cutting rule is used



with a thin sheet brass for a tympan on the press. Any shape can be cut out in this way. Cut in the dotted lines and the labels will let go. Notch the cutting rules at one side. Work once through, then reverse and run through again. Run four labels at a time on orders of five thousand or more, but run only one on small orders.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"Wetter" numbering machines—made with six wheels—listed at $28, are still being sacrificed at $15, by the Bates Machine Company, 346 Broadway, New York.

Andrew W. Knox, New York, manufacturer of Challenge devices for printers, is about ready with a number of them. He calls attention to the grippers in this number.

E. C. Fuller & Co., 28 Reade street, New York City, report that they are having a very large demand for their Universal wire stitching machines. Their sales for May, they state, average two machines a day.

We have for sale a number of the Bates New Model "M" Typographic Numbering Machines. As we have taken them in trade, we would be willing to sell them for $10 each. The manufacturer is asking $28 for the identical machine. If you can use six of them send us a check for $40 and they are yours. Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York.

CHAIN O' LAKES, WAUPACA.

The Killarneys of Wisconsin are easily reached via Wisconsin Central Line's fast trains. A week or two of ease, rest and comfort will instil new life into you. 1899 summer book will tell you all about it. Send for one. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

ELECTRIC FANS IN SLEEPING CARS.

Monon Route sleepers for Indianapolis and Cincinnati, leaving Chicago at 2:45 A.M., have been equipped with electric fans. These sleepers are set in Dearborn Station for occupancy at 9:30 P.M., and the electric fans will make them cool and pleasant during the summer months. Get tickets at 232 Clark street.

BOOK CLOTH.

Users of book cloth throughout the country will be interested in the announcement of Louis Siegbert & Brother, 121-123 Green street, New York City, which appears on the front cover of this issue. This firm are manufacturers of these goods, and are placing them on the market at manufacturers' prices. Special attention is called to their Art Buckrams, Art Linens and Yankee Vellum, which they state are very popular and are having a large sale. They also make book ducks in various grades. Samples will be sent to any one in the trade on application to the firm.

"WETTER'S WITNESSES."

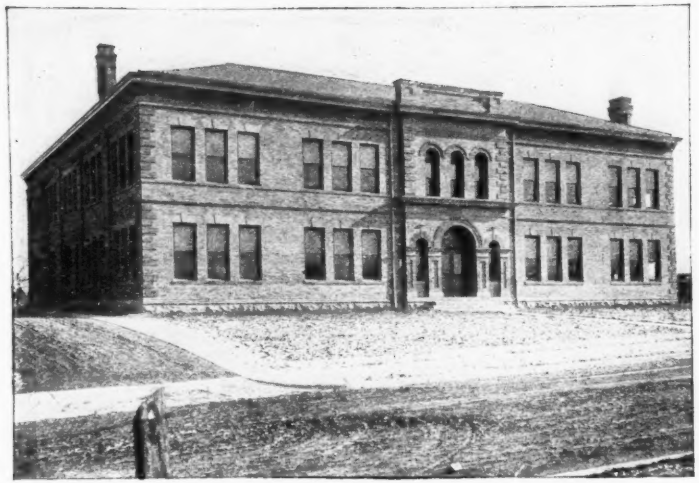
This is the title of a book which Joseph Wetter & Co., Brooklyn, New York, makers of the "Better Wetter" numbering machines, have recently been sending out. It is simply a book of testimonials, containing fifty-two pages, and very little is said by the company about what their machines will do. They let the users do this. The list seems to include the best printers in the country, and the company should feel proud of the wonderful record achieved by their machines, and the general satisfaction they are giving, as evidenced by these letters of commendation.

EXPORT TRADE IN PRINTING-INK MACHINERY.

J. H. Day & Co., of Cincinnati, report recent shipments of their large three-roll printing-ink mills to London, which orders were placed with them only after a thorough canvass of the American market for the best value in that line of machinery. During the present week they will ship four of these mills to same city, and report very bright prospects for an increasing export trade in this line. When American manufacturing enterprise has reached a point where the city of London gets its printing-ink mills from Cincinnati, we need not be greatly surprised to see Newcastle getting its proverbial coals from the same place.

LEATHER NOVELTIES.

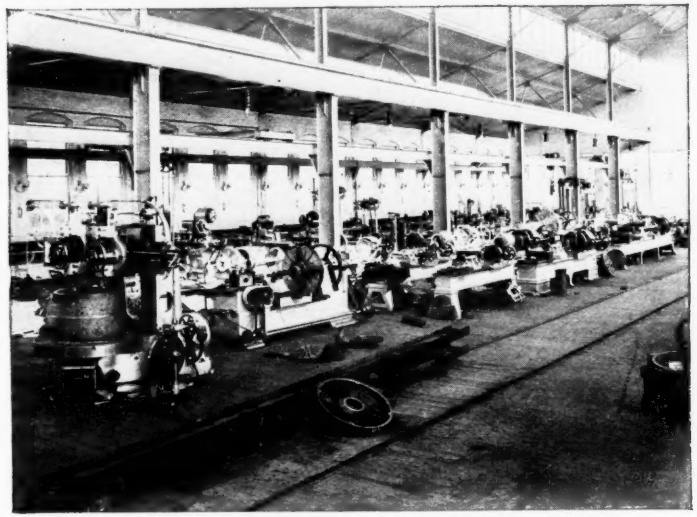
Months ago the Aluminum Novelty Company, 261 Dearborn street, Chicago, placed on the market, for printers, aluminum card covers and cards at a very low price. At first printers were skeptical about handling them, but lately have found it to their advantage to do so, as the cases combine durability, usefulness and low price, and have a ready sale. Encouraged by their success, and at the request of printers who always have a demand for them, the company has now added leather novelties. This will no doubt be appreciated, as they are always considered "swell," and, at the price offered, printers are assured a good profit. The company has also made a reduction in their aluminum card offer. For further particulars see their ad. on page 523.



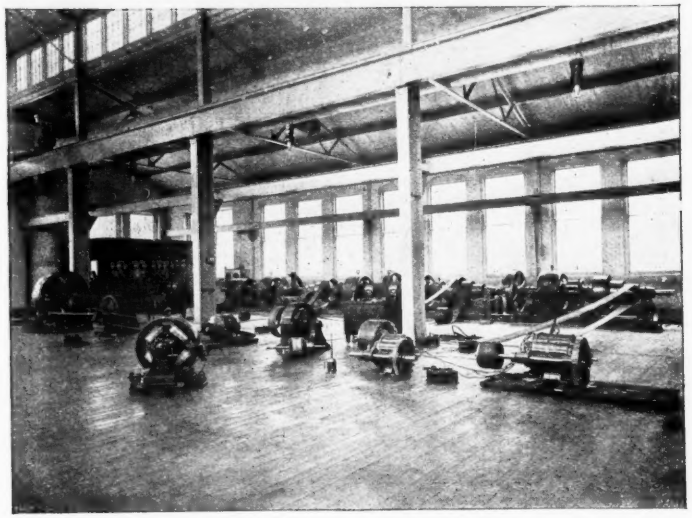
ADMINISTRATION BUILDING.



MACHINE SHOP.



MACHINE DEPARTMENT.



TESTING DEPARTMENT.

VIEWS OF THE NEW WORKS OF THE BULLOCK ELECTRIC MANUFACTURING COMPANY, CINCINNATI, OHIO.

(See opposite page.)

THE BULLOCK ELECTRIC COMPANY.

A model plant, embodying the latest and best ideas of economy of production, with every facility for producing electrical machinery of the highest order, and one in which the welfare of the artisan has also been carefully considered, is that of the Bullock Electric Manufacturing Company, at East Norwood, Ohio, one of the suburbs of Cincinnati, which was completed last summer. The buildings are of light buff pressed brick with appropriate trimmings of stone, separated from each other by grass plots, flowers and shrubs. They comprise the administration building, machine shops, foundry and power-house. In the first are to be found the general offices, drafting and pattern rooms, lunchroom for officers and heads of departments, with a completely equipped kitchen and pantry, general lavatory and lockers for workmen. The offices are provided with all modern conveniences, and are finished in quarter-sawed oak with partitions, doors and windows of stained and plate glass. The drafting and pattern rooms are on the second floor.

The machine shops are models, and illustrate the great economic progress made in manufacturing methods. There are no long lines of shafting and countershafting; no unsightly and light-forbidding belts; each machine is driven by an independent Bullock electric motor, which absorbs power from the transmission lines only when it is required, and, by reason of all this, one is deeply impressed with the improved atmosphere and absence of the noise due to constantly running belts and shafts. Among the machines equipped may be mentioned cranes, power presses, lathes, planers, drills, milling machines, profilers, emery grinders, hydraulic presses, boring mills, etc. The motors used for driving these various tools are designed and adapted for the tools mentioned, and are built into the headstock of lathes, while in other tools they take the place of the driving pulley and require no more room. The motors are of the Bullock slow-speed type with the variable speed control governed by the Bullock multiple voltage system. The tools may be operated in six varying speeds in either direction, without the use of back gearing or any resistance whatsoever in the electrical circuits.

The power-house is provided with vertical water-tube boilers, equipped with automatic stokers. A cross-compound engine, direct-connected to two of the Bullock Company's engine-type generators, supplies current not only for the lighting system, but for the Bullock multiple voltage power transmission system used throughout the entire plant. An elaborate switchboard has been erected with the necessary electrical instruments and switches, including recording wattmeters registering the amount of power being used on the various circuits. A section of this building, occupying the whole southerly end, is set apart and fitted out for the employes' lunchroom. Apparatus for heating the general machine shops is located in the basement of the power-house, and hot air is conveyed hence underground to its destination. Every machine employed is modern; every labor-saving and labor-facilitating device which could be profitably employed is there; every economic problem has been carefully worked out, and the logical result is a plant which is modern in every particular, creditable alike to its originators and to the city which has been favored with its location.

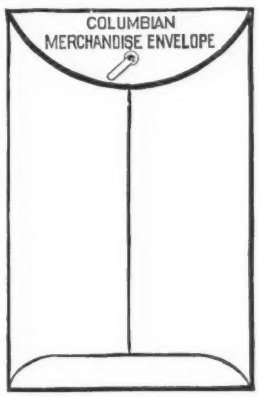
The officers of the Bullock Electric Manufacturing Company are: George Bullock, president and treasurer; J. S. Neave, vice-president, and James Wilson Bullock, secretary.

A NEW CIRCULAR FOLDER.

A late production of the Dexter Folder Company is a novel little machine designed especially for the folding of small three and four fold circular work, a cut of which will be found in their advertisement, page 427. The machine is very simple and complete, there being no tapes and no rollers. The sheets are fed to guides forced through slots made in steel plates by the folding knives, and with remarkable rapidity and accuracy are folded and packed in a packing box. The range of sizes that can be accommodated is 4½ by 6 inches to 7 by 10 inches. For circular work coming within these sizes this machine by practical test has been demonstrated to be a valuable and profitable investment.

A NEW MAILING ENVELOPE.

The United States Envelope Company, Worcester, Massachusetts, advertises this month a new merchandise or mailing envelope, called "The Columbian Merchandise Envelope." It is made of the best grade of XXXX pure jute, strong and tough, and one of the most satisfactory envelopes of the kind now on the market. It has a very simple device for holding the flap in place, and its advantages will be readily appreciated by users of this class of goods. It may be ordered through any of the divisions of the United States Envelope Company.



POINTING SHEETS FOR FOLDING MACHINES.

Several devices for pointing sheets for folding machines have been put upon the market, but not all have proved satisfactory. The tendency to work loose and pull out, or change position, and the difficulty of easily attaching, have been objectionable features. A simple method of pointing, which has been in use by a number of Chicago publishing houses for the past five years, is that of Hardinge Brothers, an illustration of whose device is shown herewith. It is an



ordinary punch of steel, by means of which steel points, type-high, are driven into the furniture in proper position, with the rounded end up. Their ease of manipulation and reliability when in place make them valuable. Arrangements are being made to furnish them through all the type foundries and printers' supply houses.

TWENTIETH CENTURY MONITOR.

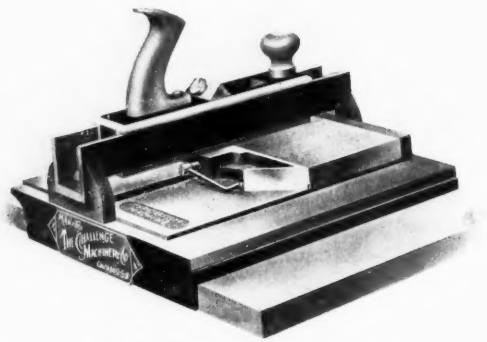
The Latham Machinery Company, Chicago, have recently completed what they consider the highest achievement in wire-stitching machinery construction. It is called "The Latham Twentieth Century Monitor," will stitch from one sheet to full three-quarters of an inch, and uses various sizes of flat and round wire. It is a combination of straight and roll feed, the advantage being that the wire is fed into the machine perfectly straight and true, making a perfectly square staple, and no difficulty is experienced in stitching the heaviest book the machine is guaranteed to take. The device insures absolutely certain feed when using any size of wire. One of the advantages of the Monitor over others in use is that no change whatever of any part is required when changing from flat to round wire, or from one thickness of work to another. Another device of advantage is the indicator, numbered from one to six, which is in plain view of the operator and can be changed in an instant to regulate the length of stitch. Another important feature is the new

(See opposite page.)

spool tension, which works automatically and at each stroke releases sufficient wire from spool for the next staple. The stitcher is claimed to be the only one made that allows the operator to remove and replace the cutter for sharpening without the use of tools. The cutter-knife has an improvement which will be appreciated by users of wire stitchers. With other machines the entire cutter-knife had to be thrown aside when the blade portion became worn. The improved cutter on this stitcher is made with a detachable blade, held in place by two screws, and when one side is worn out the blade can be reversed, giving another cutting surface, and after the cutting portion has been worn on both sides, a new one can be put on at the expense of a few cents. This feature is an especially important one, it being the object of the manufacturers to keep the operating expense and maintenance of the Monitor stitcher at the lowest possible point. The Twentieth Century Monitor certainly seems as near perfection as it is possible to attain in wire-stitching machines. Combining as it does all the features of the Monitor machines, with a number of very important improvements, it is already meeting with universal success, as is attested by the many orders, both in this country and abroad. The cut in the advertisement on page 527 shows the new machine, and gives further particulars regarding it.

THREE MACHINES IN ONE.

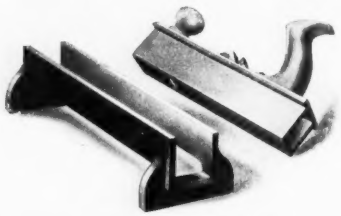
A combination shuteboard, type-high planer, shaving machine and miter cutter is one of the latest labor-saving appliances that have been gotten out for the printer. It is complete with two planes, one a knife and the other a file,



IN USE AS A TYPE-HIGH MACHINE.

and sells for $25. It is not alone useful in every printing office, but in photo-engraving, stereotyping and electrotyping establishments as well. It is easy to operate, and will do its work well and accurately.

The machine will take blocks of ten inches wide and any length. The carriage or guide frame for plane being movable from side to side while operating, blocks of the full



GUIDE FRAME AND PLANE.

width of the bed can be shaved at one locking. The cuts or plates are laid face downward on the bed, locked, and then shaved until the knife or file cuts no more, when they will be even and type-high. If blocks are too low, lay sheets of paper or cards below them to raise high enough for shaving, and afterward glue these sheets to bottom of cut or place them between plate and wood. For warped blocks the plates should be taken off, both top and bottom shaved, and the plate remounted.

For trimming slugs, rules and furniture (wood or metal of any size), cutting miters and squaring the sides of blocks, the guide frame is taken off and the plane used upon the side of the bed.

It is the invention of J. S. Hoerner, of Highland, Illinois, a practical printer, who, with others, has long felt the neces-



IN USE AS A SHUTEBOARD.

sity of such a machine. It is manufactured by the Challenge Machinery Company, Chicago, and sold by all dealers in printers' machinery and material. We suggest that you send for a circular.

THE COLLINEAR LENSES.

In view of the fact that so many printing establishments now have their photographic departments for the preparation of process plates, and as the work turned out depends so largely on the apparatus, particularly the lenses used, a new lens is always to be welcomed by our readers, and especially when it embodies so many good points as do the Collinear lenses.

These lenses have been brought out by the well-known German optical firm of Voigtlaender & Son, who have recently established a branch company at 467 West Fourteenth street, New York, for the purpose of manufacturing and introducing in the United States their lenses of the Collinear construction.

While any new instrument introduced by so well known a firm would merit our careful attention, the Collinear lens is of particular interest to our readers, because of its peculiar fitness for half-tone, linework, three-color work — in fact, for any of the photo-mechanical processes.

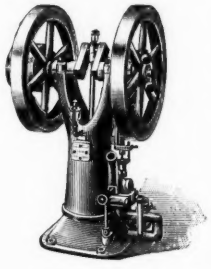
The Collinear lens is a symmetrical lens, composed of two fully identical halves. This makes possible the use of larger diaphragms and gives speed. High speed saves time, an element so valuable to process-workers. Both of these halves are anastigmatic in construction, a condition now imposed on all first-class lenses. Sharpness, such as is required in half-tones and linework, could not be obtained without the most careful correction of astigmatism, and so the most careful attention is bestowed on this correction in the Collinear. For sharpness of detail, even with large opening and high speed, these lenses are extremely popular.

Much attention has also been given to the correction for color. The difficulty experienced in three-color work, of obtaining a lens that will produce images of exactly identical size in the different colors so that they may register perfectly in printing, is well known. This trouble the Collinear lenses overcome entirely. We also understand that the Collinear construction is extremely favorable in point of arrangement of glasses used, when compared with other constructions, such as the double anastigmat. Jena glass is of course used, but the peculiar kind which in the course of time is

affected by the atmosphere and loses its polish and brightness, is cemented between hard and resistant glasses so that the Collinear lens is a permanent instrument, which, once acquired, will serve for an indefinite period, always giving the same satisfactory speed and sharpness. The American works — The Voigtlaender & Son Optical Company — report that they are exceedingly gratified with their successes so far. Both their Series III for half-tone, and Series IV for linework, are being purchased largely by photo-engravers, owing to the fine optical qualities of these instruments as well as the liberal policy adopted by the manufacturers in studying and supplying the wants of their customers.

THE WEBSTER GAS ENGINE.

In the accompanying illustration is shown the Webster 2½ horse-power gas and gasoline engine. It was placed on the market three years ago to meet the demand for an engine of this size that could be sold at a reasonable price, and has met with remarkable success. This engine is made upon the interchangeable plan, each part being a duplicate of the other. The best of material is used in its construction, and it is built in such a manner that it will fulfill all the requirements of a light power and yet stand severe service. It has been found particularly well adapted for use in printing offices, where there are over two hundred now in use. It is claimed that it will easily run a large cylinder press and two or three small presses at the same time. Descriptive catalogues will be furnished to the printing trade on application to the Webster Manufacturing Company, 1073 West Fifteenth street, Chicago.



THE MYSTIC STAR CUTTER.

If printers have been looking for something new and strictly up to date in a paper cutter, they certainly have it in the new Mystic Star self-clamping machine just put upon the market by the Standard Machinery Company, whose advertisement appears on page 435. The very simplicity of the machine at once appeals to one, and a close examination of its many good points convinces the printer or bookbinder that the Mystic Star is the highest achievement in paper-cutter building. The points the builders particularly mention are strength, speed, accuracy of clamping and cutting, and the safety in handling stock. The knife bar, lever, and all the principal working parts of the machine, are steel castings, and all shafting is turned from steel bars. The machine is not a low-priced one by any means, but it is worth every dollar that is charged for it. W. G. Lloyd, the bookbinder, has the distinction of buying the first machine in Chicago.

A SUCCESSFUL MACHINERY HOUSE.

In each month's issue of THE INLAND PRINTER appears the bargain list of printers' machinery of Bronson's Printers' Machinery House, 54 North Clinton street, Chicago. This concern has become the most noted in its line in Chicago, and mention of it will be interesting. The manager, Mr. H. Bronson, was formerly connected with the Cleveland-Gordon Press Company, of Cleveland, Ohio, and came to Chicago in 1893, starting business in a very small way. The establishment now occupies the best part of three floors, with a floor capacity of 20,000 square feet. The company has a very complete equipment of machinery and tools for manufacturing and repairing, and furnishes thoroughly rebuilt machinery, which is guaranteed in every particular. Not less than seventy cylinders of different kinds and sizes were on hand at the time THE INLAND PRINTER representative called, and Mr. Bronson informed him that they were crowded for room and were looking for a new building in which to spread out. No company in Chicago has a larger stock of presses, which parties can inspect and arrange to purchase without traveling about. Some houses advertise secondhand machinery, but when asked to show a certain machine say that it has not come in or that it is located in some other place quite difficult for the party to visit. Here a man can look at the identical machine he wishes, see exactly what condition it is in, and when purchasing feel confident that he will have a press that will meet all requirements, and with a guarantee of a responsible house that it will do exactly as represented. Every machine received is thoroughly cleaned and overhauled, all parts needing renewing being replaced, and when ready to run the press is practically as perfect as when first built. The facilities of the establishment at present admit of the overhauling of ten or twelve machines per month, and customers are assured of prompt service. In conversation with Mr. Bronson concerning the growth of his business, THE INLAND PRINTER representative learned that the success of the house was due entirely to the fact that no machine is put out unless it is in perfect condition, and that no misrepresentation concerning a press was ever made intentionally. Square, straightforward, honest dealing is the motto of the concern, and its phenomenal growth and present popularity are attributable alone to the policy laid out at the time the business was first established.

THE MUGLER ENGRAVING COMPANY.

The Mugler Engraving Company, Cleveland, calls attention in its advertisement to the fact that it is prepared to do all kinds of engraving, both wood and process. This company is comparatively new in the field, having started in December, 1898. Mr. Mugler, the head of the company, however, is well known to the trade, having been manager of the General Engraving Company, of Cleveland, for a number of years, and is a thorough business man and well qualified to make a success of the new enterprise. The company has a very complete plant fitted up with the latest and most approved machinery, and has a full corps of artists and engravers, who are specialists in their lines. The company makes its own drawings and makes a feature of furnishing original designs to its customers. The work done by the company has proved very satisfactory to its customers, and its business is growing rapidly.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

AIDS IN THE PROOFROOM.—I. Stylebook of the Chicago Society of Proofreaders (second edition). Contains: The Stylebook Proper; Abbreviations; Accents; Capitalize; Citations; Compound Words; Dates; Division of Words; Figures; Italic; Lower-Case; One Word (consolidated compounds); Punctuation; Quotations; Spelling; Spell Out; Special; Miscellaneous. Addenda: Hints to Copyholders; Capitalization of Scientific Terms, by Dr. Samuel Willard; The Apostrophe S; Chemical Terms, Their Spelling and Pronunciation. Price, 20 cents.

II. Kitchen French; An Encyclopedia of Bill-of-Fare French. Price, 25 cents.

No proofroom should be without these books. Mailed, postpaid, on receipt of price. BEN FRANKLIN CO., 232 Irving ave., Chicago, Ill.

60 UP-TO-DATE SPECIMENS OF JOB COMPOSITION, beautifully printed in tints and colors, and compendium of useful information, 10 cents, silver. No stamps. JACK WINDELL, 31 Main street, Yonkers, N. Y.

BOOKS.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

POINTS FOR PRINTERS.—"Right in line with its title." Over 6,000 in circulation. Contains "hundreds of things which the job printer should know, but cannot 'carry in his head,'" "Valuable pocket companion." Mailed on receipt of 50 cents. W. L. BLOCHER, 36 Tecumseh street, Dayton, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

TYPE DESIGNS FOR QUICK PRINTERS—Forty-eight pages up-to-date, one-color, easy-set jobs; show what can be done with few faces; embossed cover, coated book paper. Mail, prepaid, 50 cents. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

FOR SALE.

FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. E 752, INLAND PRINTER.

PRINTING MACHINERY FOR SALE—40 by 60 Campbell, 2-roller, $850; 38 by 55 Cottrell Stop Cylinder, $1,250; 37 by 52 Campbell, 2-roller, $700; 32 by 46 Taylor Drum, $550; 32 by 46 Campbell, complete, $550; 32 by 46 Cincinnati Stop Cylinder, $500; 31 by 47 Hoe, 2-revolution; 21 by 35 Cottrell Drum, $450; 13 by 19 Gordon, latest improved, $220; 13 by 19 Peerless, $175; 10 by 15 Gordon, latest improved, $160; 10 by 15 Old Style Gordon, with throw-off, $105; 8 by 12 Old Style Gordon, with throw-off, $70; 8 by 12 Gordon, latest improved, $105; 7 by 11 Old Style Gordon; 7 by 11 Old Style Gordon, without throw-off, $45; 7 by 11 Washington Jobber, $46; 6 by 10 Model, $42; 22½-inch Paragon paper cutter, $42; 16-inch Challenge lever paper cutter, $42; complete lists on application. PRINTERS' WAREHOUSE, 202 Clark street, Chicago.

BUSINESS OPPORTUNITIES.

EMERSON P. HARRIS, 150 Nassau street, New York, sells publishing businesses exclusively. News, trade, miscellaneous journals. Reliable, responsible, discreet.

FOR SALE—An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. THE MOTT PRINTING CO., Yazoo City, Miss.

FOR SALE—Best equipped and best paying country newspaper and job printing office in Michigan; fine job printing business; splendid opportunity; only cash buys. E 750, INLAND PRINTER.

FOR SALE—Half interest in best paying weekly paper and job office in Washington, in live gold-mining camp; population 2,500; county seat; county printing; new material; rare opportunity. ALBERT I. DRAKE, Republic, Washington.

FOR SALE—Up-to-date job office; new equipment; good business; easy terms; city 10,000, central Illinois. E 753, INLAND PRINTER.

TO PUBLISHERS—I will sell an interest in the best subscription book that is published today to a practical man; business established. Reason for selling: I am a printer on a large scale—not a publisher. E 24, INLAND PRINTER.

$550 SPOT CASH buys half-interest in plant and building of country newspaper. Address ED DOTY, Metamora, Mich.

HELP WANTED.

AGENT WANTED in New York City to represent a photo-engraving house, on a commission. E 729, INLAND PRINTER.

ELECTROTYPE FOREMAN-FINISHER—Capable of handling high-grade work, with thorough practical experience and fully up in all details of the business; one having sufficient managerial ability to conduct a medium-size room in a systematic manner; good opening for a proficient man; state fully as to past experience, wages expected, etc. E 717, INLAND PRINTER.

FOREMAN—Competent to estimate and take full charge of office doing $25,000 a year; city of 250,000; must invest $1,500, which will be guaranteed; full particulars. E 740, INLAND PRINTER.

FORWARDER—Blank books; situation south; open about November. E 728, INLAND PRINTER.

HALF-TONE ETCHER WANTED—Really first-class man; also half-tone engraver wanted. FRANKLIN ENGRAVING AND ELECTROTYPING CO., Chicago.

PRINTER with small capital wanted to take interest in job printing office making a specialty of fine work; only small amount of capital required, but man must be of good habits and an up-to-date workman. E 716, INLAND PRINTER.

TRAVELING SALESMAN to solicit for a photo-engraving house as a side line, on a commission. E 730, INLAND PRINTER.

WANTED—A first-class up-to-date job compositor; none other wanted; permanent situation. E 746, INLAND PRINTER.

WANTED—An active and practical manager for a first-class edition cloth bookbindery in an eastern city; not a foreman but a business manager. E 756, INLAND PRINTER.

WANTED—Manager; practical subscription book man; one who thoroughly understands all details on a large scale; give experience and references. E 54, INLAND PRINTER.

WANTED—Man to take charge of pressroom; pony cylinder and three platen presses; cutwork and fine color printing; steady job to a sober and industrious man at $15 per week. THE GRAY PRINTING CO., Fostoria, Ohio.

SITUATIONS WANTED.

AN ALL-ROUND BINDER wants position to take charge of bindery; five years' experience as foreman of large bindery; a hustler on the outside and in bindery. E 741, INLAND PRINTER.

A SUPERINTENDENT of large Chicago office wishes to correspond with some firm in need of superintendent or foreman; first-class references; thorough printer and estimator. E 759, INLAND PRINTER.

COMPETENT and experienced job printer, with ability to handle type according to modern methods, wants steady position in up-to-date office; references A1; single; strictly sober. E 737, INLAND PRINTER.

EDITOR—Ten years' experience on Eastern papers. General news, foreign, special departments, editorial; steady habits. "A. Z.," Press Club, Chicago.

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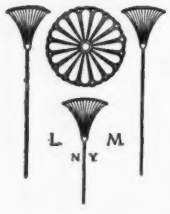
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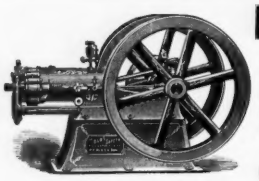
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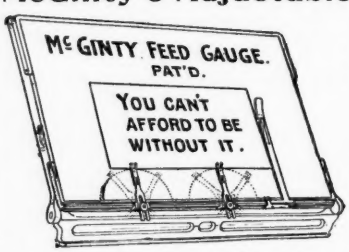


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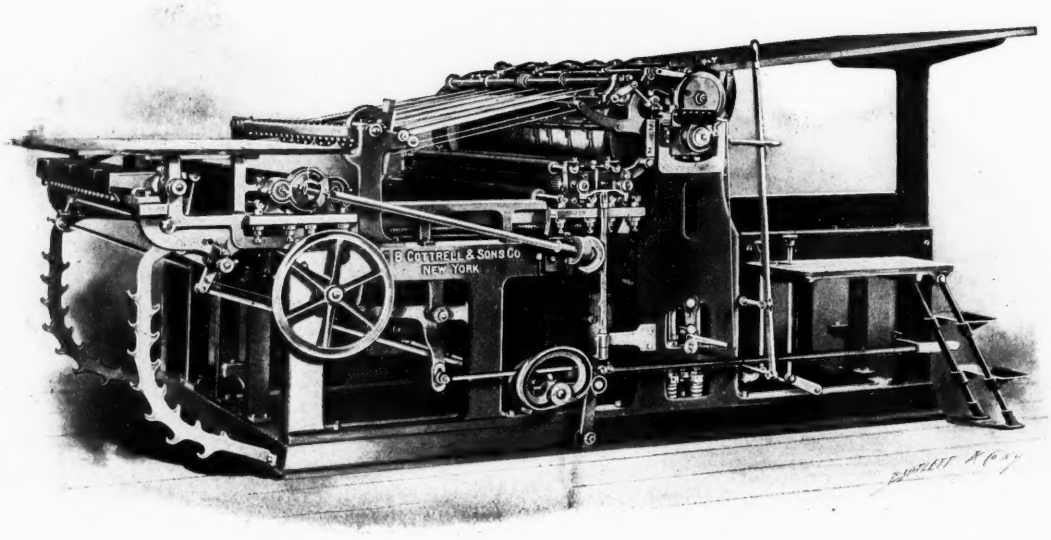
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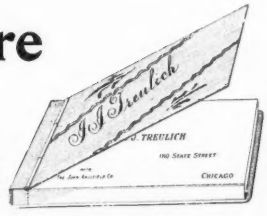
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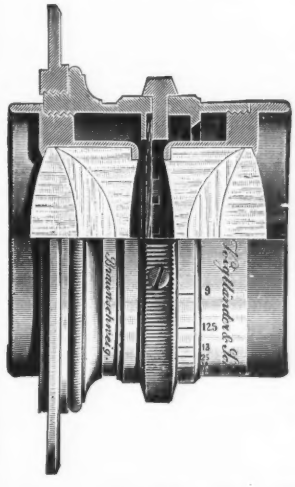
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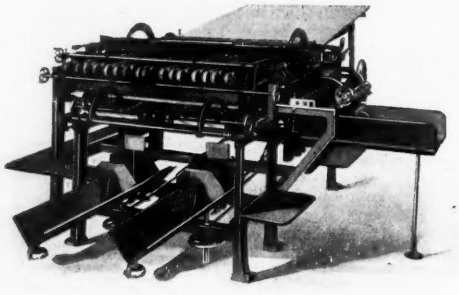
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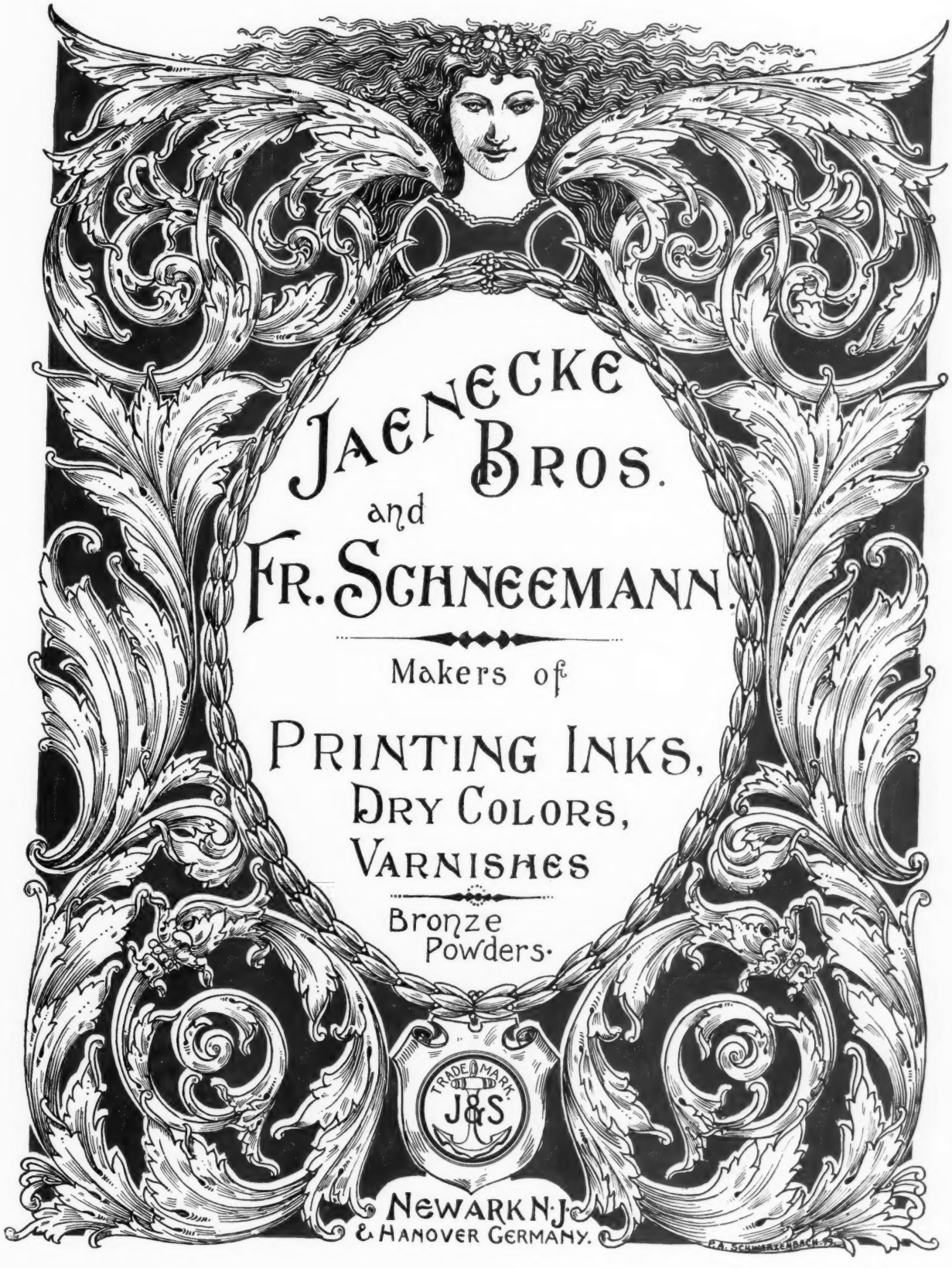
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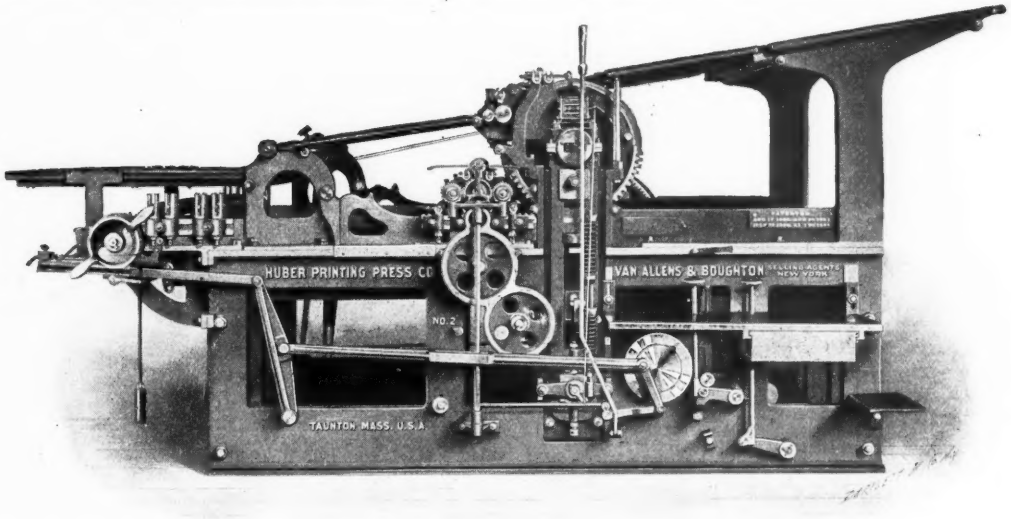
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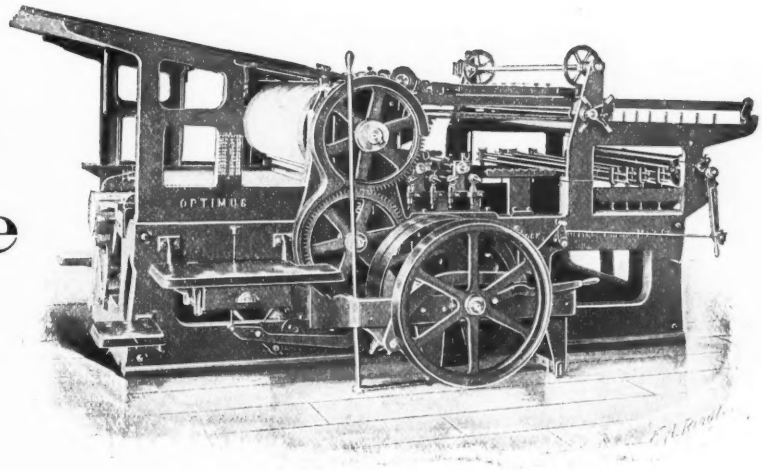
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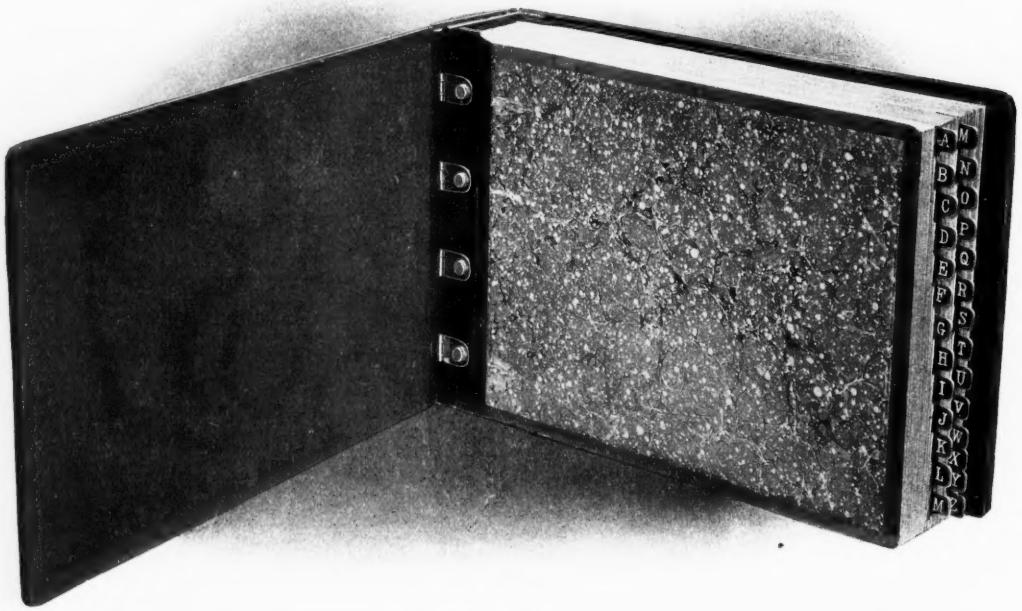
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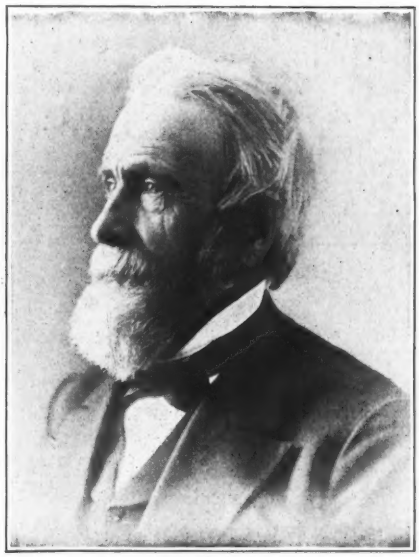
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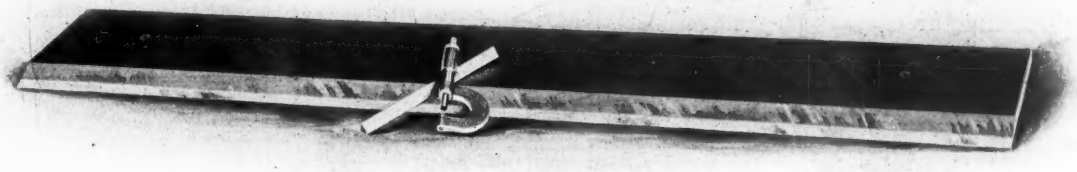
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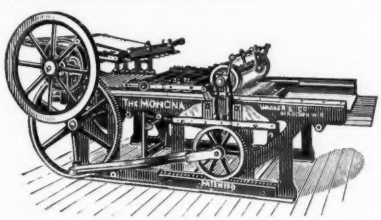
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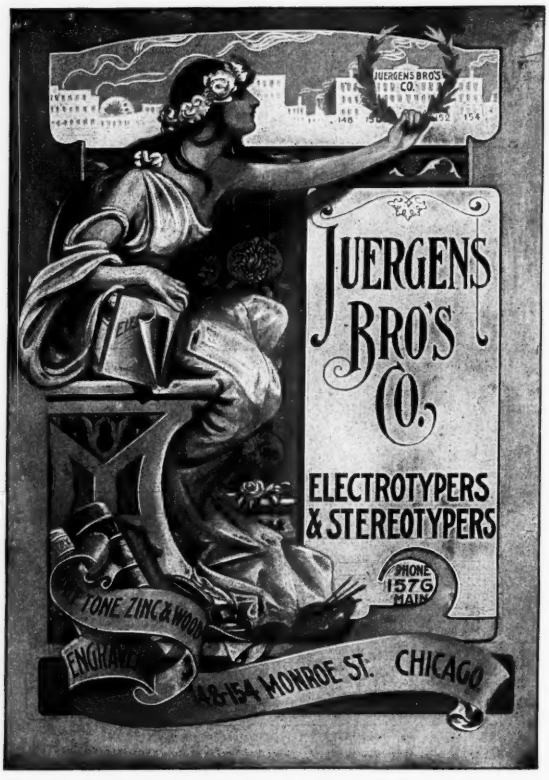
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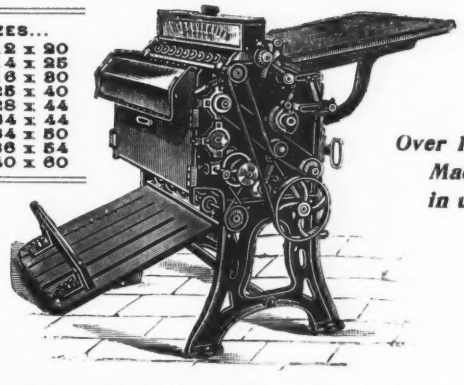
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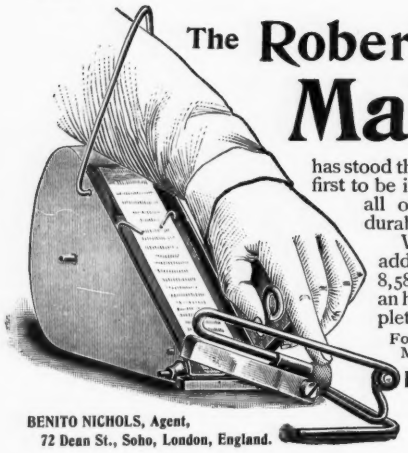
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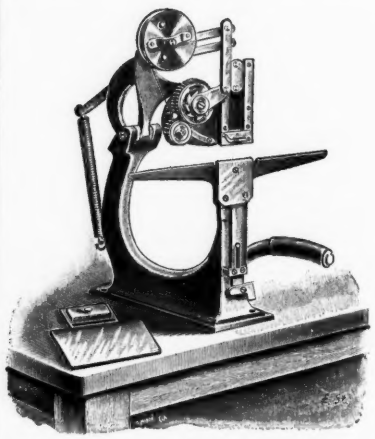
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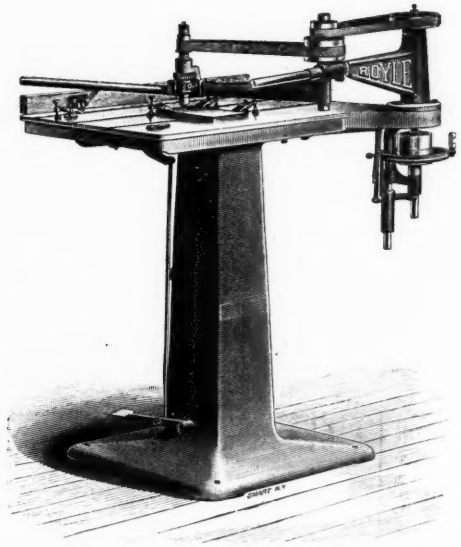
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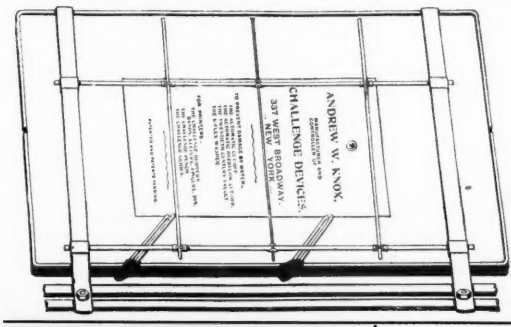


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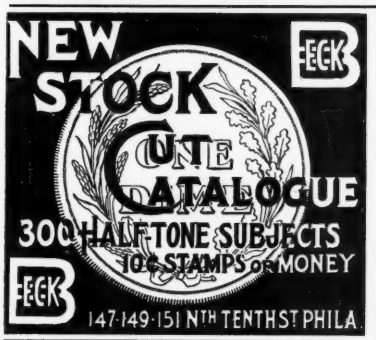
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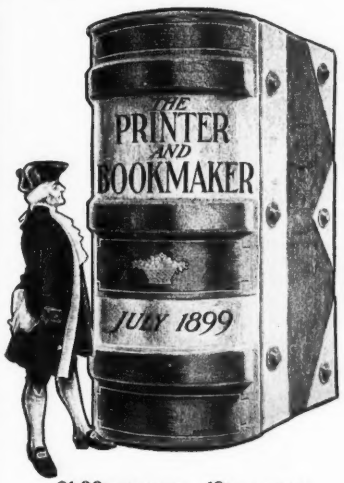
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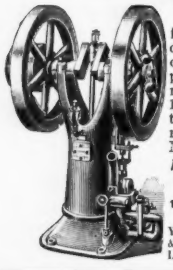
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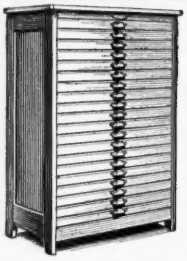


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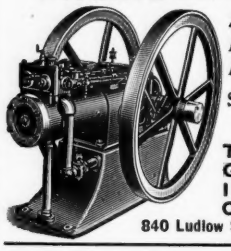


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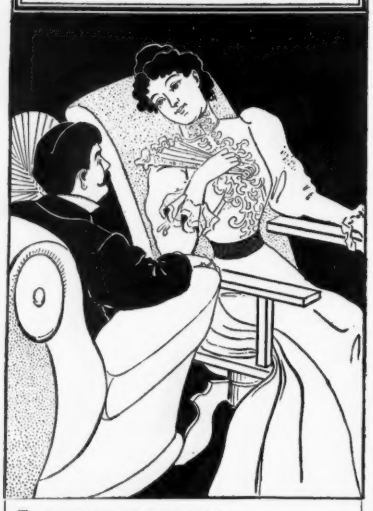


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PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Beecher, Peck & Lewis, 137 Jefferson avenue, Detroit, Mich. Paper for printers' use.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PASTE MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PATENT FLEXIBLE RUBBER STAMPS.

Buck, T. S., 227 Canal street, New York. Rubber type. Beware of imitations and substitutes.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotype and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engr's.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Kelley, S. J., Engraving Co., Binghamton, N.Y. Half-tone, line, wood engravers, electrotypers.

National Engraving Co., Washington, D. C. High-class designs.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son., Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Suffolk Engraving Co., 275 Washington street, Boston, Mass. Engravers and electrotypers.

Welsbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer building.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' PRINTING FRAMES.

Swelgard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 195-199 South Canal street. Chicago. Manufacturers Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PLATE AND EMBOSSING PRESSES.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

Isaacs, Henry C., 78 Warren street, New York.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co. sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Eardley & Winterbottom, 125-127 Worth street, New York.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. "Everything for the printer."

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

Newton, W. C., & Co., Washington, D. C. Printers' machinery and supplies.

Wells, Heber, 155 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Chicago Roller Co., 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

Hart, H. L., & Co., 158 Ellicott street, Buffalo, N. Y. Steam paste and tablet cement.

Maigne, O. J., 324-328 Pearl street, New York City.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING INK MANUFACTURERS AND BRONZE POWDERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTING PRESSES—SECONDHAND.

Preston, Richard, 146 Franklin street, Boston, Mass. Printing, cutting, folding, and wire stitchers.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RUBBER STAMPS, SEALS AND DIES.

Baumgarten & Co., Baltimore, Md.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

Piper, E. J., 44 Hampden street, Springfield, Mass.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York City. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

Dennison Manufacturing Co., 128-130 Franklin st., Chicago.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

TABLETS AND PADS.

American Pad & Paper Co., Holyoke, Mass. New York office, 320 Broadway, Room 609.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 255-259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1649 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe st.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Farmer, A. D., & Son, 63-65 Beekman st., New York, 163-165 Fifth avenue, Chicago.

Graham Type Foundry, 567 Cleveland ave., Chicago. Novelties in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

TYPE MATRICES.

Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

Goodson Type Casting and Setting Machine Co., 96 Westminster st., Providence, R. I.

Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co. carries in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

Wells, Heber, 155 William street, New York. Hard wood, fine finish; beautiful faces.

The Color Printer...



The Standard Work on Color Printing in America. A Veritable Work of Art.

By J. F. EARHART.

No Printers' Library Complete without this Book



WE have recently purchased the entire edition of the above work, and desire to impress upon each member of the printing fraternity the importance of buying a copy of the book. The edition is limited, and we now suggest that those who wish to add this most excellent work to their libraries place the order with us at once. This book should not be mistaken for the "Harmonizer" by Mr. Earhart, which has been issued since the first book was published. The "Color Printer" is a complete treatise upon the art of printing in color. The following description will enable the reader to obtain a clear idea of what the work is:





In size the book is 8¼ by 10½ inches, contains 137 pages of type matter, and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. Table of Contents: Definition of Terms—Colors produced by Two-Color Mixtures—Colors produced by Three-Color Mixtures—Description of Mixed Colors—Half-Tone Colors—Tints—Colors produced by printing Colors over one another—Tints produced by printing Tints over one another—Complementary Colors—Experiments with Colors—Harmony of Colors—Rules for obtaining Harmonious Combinations of Two or more Colors—Two-Color Combinations—Combinations of Three or More Colors—Combinations of Three Tones of One Color—Combination of Three of the Dark Tones of One Color—Combination of Two Colors which are Complementary with a Third Color produced by a Mixture of the Two—Combination of Colors closely related—Combination of Colors and Tints with Gold Bronze, with Copper Bronze—Combinations of Colors and Gold Ink on Colored Enameled Papers—Combinations with Black, with Gray—Metallic Colors produced by printing Colors on Gold Bronze—Thirty-seven Colors produced by Six Impressions; Changes which Colors undergo when surrounded by other Colors—Landscape printed in Ten Colors—Mapwork printed in Three Transparent Tints over Black—Embossing Borders—Embossing Patterns produced with punches—Embossing from engraved blocks—Tint-Blocks—A Few Hints on Job Composition; on Printing Presses, Rollers, Inks and Papers—Description of Head and Tail Pieces and Initial Letters—A Simple Method of Embossing.

TO use colors intelligently and effectively every printer and pressman should have one of these books. As no reprint of the work will ever be made, the early placing of orders is recommended. Agents desiring to make arrangements for the sale of this work should address us at once.

THE INLAND PRINTER COMPANY

150 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.



Until further notice we offer this magnificent work at the

Special Price of $10.00...

sent by express, prepaid.

The above work can be obtained of Raithby, Lawrence & Co., Ltd., either at 1 Imperial Buildings, Ludgate Circus, E. C., London, England, or at the De Montfort Press, Leicester, England.

To Advertisers:

The August number of The Inland Printer will be issued on August 1.

We begin printing it on July 10 and close forms on July 20.

If the man who writes the ads. for your firm is going on his vacation between July 1 and July 20, ask him to appoint a substitute, so that we may be assured of having copy early.

The old ad. will be used if new copy is not sent.

If proofs are wanted, send copy between July 1 and July 10. It is difficult to submit proofs if copy is sent later.

Your prompt attention to our request will be appreciated.

New advertisers wishing to begin with the August issue should arrange to get copy in our hands in accordance with above suggestions.

THE INLAND PRINTER CO., Publishers,

New York Office, 150 Nassau Street. 212-214 Monroe Street, CHICAGO.

Inland **means remote from the sea**—not on the brink of a maelstrom, into which you may fall (in a business sense).

Printer **means one who prints** (the man who is likely to lose his profits).

Account **means to reckon**—ah, that's it. Successful men reckon discreetly, prudently and cautiously.

Book means *everything* in a business house, for what would we do without (*Account*) *Books*.

GET
THE BEST
AND
THE CHEAPEST—

THE INLAND PRINTER ACCOUNT BOOK.

What it saves will bring you joy and peace of mind.

NET PRICES.

400-page book, for 2,000 jobs, . . . $5.00
200-page book, for 1,000 jobs, . . . 3.50

Order THE INLAND PRINTER ACCOUNT BOOK from any Type Foundry or Printers' Supply House in the United States or Canada, or direct from

The Inland Printer Co.,
Publishers,
212 and 214 Monroe Street,

New York Office,
150 Nassau Street.

. . . Chicago, Ill.

THE INLAND PRINTER—JULY, 1899.

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